



INTRODUCTION

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The citizens of Easton have long been interested in preserving their historical and architectural heritage. In 1920's members of the Talbot County Garden Club began civic beautification projects that developed into preservation of the Courthouse Square and nearby areas. Beginning after World War II, a growing interest in preserving the appearance of the Town's oldest sections began to take hold. By the late 1970's, Easton's Historic District Commission was created by amendment to the town's zoning ordinance to:

“enhance the quality of life and to safeguard the historical and cultural heritage of Easton by preserving sites, structures, or districts which reflect elements of cultural, social, economic, political, archeological, or architectural history; to strengthen the local economy; to stabilize and improve property values of such sites, structures, or districts; to foster civic beauty; and to promote the preservation and appreciation of such sites, structures, and districts for the education and welfare of the residents of Easton and Talbot County.”

In addition to the various preservation efforts of the Commission, other groups and individuals have been active to preserving and enhancing Easton's historic areas. Early efforts of both the Talbot County Historical Society and Historic Easton, Inc. centered around the successful rescue of several threatened buildings. In 1991, the historic Avalon Theater was restored as a performing arts center for Easton. In 1996, Easton became one of the first communities in Maryland be selected to participate in the state's Main Street program.

The Easton Historic Districts Design Guidelines build upon these efforts. Based on the *Secretary of the Interior's Standards for Rehabilitation*, they are intended to assist owners of historic properties, architects, builders, members of the Historic Districts Commission and others to understand appropriate treatment of historic sites, structures and districts in Easton. They give all involved a common basis to discuss the appropriateness of proposed changes. By following these guidelines, everyone involved will be better equipped enhance and safeguard the historical and cultural heritage of Easton.



PURPOSE OF THE DESIGN GUIDELINES

Design guidelines are created by communities concerned with the appearance of their buildings and how that appearance contributes to economic health and civic pride. Over 2,200 cities, towns and counties across the country have adopted design guidelines as part of their historic preservation efforts. Design guidelines address the protection and enhancement of existing buildings as well as compatible new construction within the designated areas. Most design guidelines also address how the landscape and elements in the landscape such as roads, sidewalks, parking areas, public spaces and the like should be protected or enhanced to contribute to the overall quality of the district. All design guidelines should provide a basis for objective decisions about the appropriateness of proposed changes to the built environment and the historic landscape within designated districts.

The *Easton Historic Districts Design Guidelines* have been created to assist owners and tenants of historic buildings to maintain, preserve and enhance the character of their properties. These guidelines have also been created to assist architects, engineers, contractors and others to plan and implement projects that preserve and enhance the character of the historic districts.



EASTON'S HISTORY AND HISTORIC DISTRICTS

Three distinct elements came together to shape the course of Easton's creation: the Chesapeake Bay and its geography, the rule of law and the endurance of a religious institution. These same three elements remain a force and continue to shape Easton's future and its unique community character.

The first inhabitants of this portion of the Delmarva Peninsula were certainly the Native American peoples who knew well the inherent advantages of this land. It is likely that the first Europeans to see these lands were Spanish or Italian merchant explorers. It is also very likely that French trappers and traders were among the first immigrant inhabitants plying their nomadic trade on the Eastern Shore prior to the first English settlements.

The first such documented contact was made by Captain John Smith and a small survey and exploration party who ventured up the "Chisapeack" from Jamestown during the spring and summer of 1608. The Eastern Shore's first permanent English settlement took hold during the summer of 1631, three years in advance of the Calvert's settlement in St. Mary's, when Captain William Claiborne established a permanent settlement on Kent Island.

In the wake of the expanding population in the colony, English settlements gradually spread up the Bay. By 1661, just three decades after Claiborne's settlement, the creation of Talbot County was underway. In the following decades, as the population spread, it became evident that a more centrally located seat of government and a system of regional courthouses was required to firmly exert the laws of the Colonial authority. During this time the colonial government was relocated north, ending up in Annapolis. In 1679 Talbot County's first courthouse was located in York, then a small town on Skipton Creek.



Assembly created Queen Anne's County utilizing the northern portion of Talbot's lands, public sentiment became vehement that the

York Courthouse was too distant to serve the needs of Talbot's citizens. The Maryland General Assembly responded to public pressure and in 1707 commissioned a court to be located in Oxford. This action also proved unsatisfactory. In 1709 the Assembly designated Oxford as the permanent home for Talbot County's court. Again the Assembly yielded to public pressure and in 1710 decreed that a 2-acre tract of land in the vicinity of Pitt's bridge be purchased for a permanent courthouse site. After the purchase for 5,000 pounds of tobacco, Philemon Hemsley was contracted to construct a brick court building and a jailhouse, stocks, pillory and whipping post. Hemsley completed his contract in 1712 and the first meeting of the court occurred that June. This initiative saw the first significant expansion in the immediate area in nearly 30 years; but was only the beginning of what was to come.

The Talbot Court House complex joined another significant building that had been standing near the headwaters of the Tred Avon River, the substantial Third Haven Quaker Meeting house. The Third Haven Meeting house was begun in 1682 and completed during a span of 2 years. Quakers have been a consistent presence in the area since at least 1660 when the Betty's Cove Meeting was founded; records of Third Haven Meeting date back to 1676. The business of the Court now brought even more people to the Quaker's meeting site now less than a mile away,

As the business of the Talbot Court grew so did the permanent population in the area. One of the first residents was in fact Philemon Hemsley who purchased a lot and built a dwelling house adjacent to the Courthouse complex. Between 1712 and 1750 the settlement known as Talbot Court House remained small; four families lived in the vicinity and all supplies were purchased elsewhere as there were no shopkeepers among the residents. However, the business of the court made access and transportation routes a must. Roads to several water landings were cut and a new ferry service was initiated.



During the next quarter century growth must have been consistent and the development around the Courthouse began to take shape. Gradually the name

for the settlement evolved from “Talbot Court House” to what was known locally as simply “Talbot”. To avoid probable confusion between the town and the county, the addition of “Town” or “-ton” appeared to come into use.

By the late 1780’s the community was of apparently sufficient size to warrant codifying the settlement and resolving the issue of its name. By the end of the Revolutionary War, citizens were petitioning for incorporation of the town and the State constitution mandated that the General Court of the State would have two locations to meet, at the state capitol in Annapolis and at the Talbot County Court. In 1786 the Legislature directed the formal creation of the Town (still called Talbot) naming Commissioners and empowering them as a municipal authority. The resulting survey laid out a road grid and the 118 original lots. Two years later the Legislature decreed that the General Court of the State for the Eastern Shore would be maintained at its current site and that the town would be called Easton. This decree, in addition to the locating of a treasurer and land office in conjunction with the Court, certainly confirmed that Easton was the Eastern Shore’s most prominent and influential town.

This new status, as well as the expansion of the Court’s judicial functions, prompted the construction of a new Courthouse building, of a stature befitting the town’s new leadership role. The new Court was opened in 1794, built at a cost of \$3000 and designed by prominent architect Cornelius West. The majority of the costs were borne by the state, since a significant portion of the Court’s business would be affairs of the state.

This significant governmental activity also marked the beginning of the interest of local citizens to improve their own dwellings and places of business. These classically inspired private and public buildings set the tone for the sense of community that Easton tends to foster today.

From these colonial and Federal era roots sprang the collection of buildings and sites that make up modern Easton and create the core of the Town’s historic resources. The Third Haven Meeting continues on the same site today carrying forwards its tradition of community in what is believed to be the oldest standing structure in the State of Maryland. Many of Easton’s Federal-era landmarks have survived fire and other threats to become benchmarks within the community. But the wealth of historic resources that comprise Easton’s historic districts are far more diverse in style, type and context. As transportation improved throughout

the peninsula and across the Bay, Easton’s fortunes prospered through the good times and struggled during crises.

Three significant fires during the 19th century forced the renewal of portions of the downtown business and commercial district. In the wake of each fire the resultant rebuilding brought more layers to the mix of styles and types of building in Easton's core. Economic difficulties and national events such as the World Wars also shaped Easton's building patterns. The diversity of Easton's economy as well as its position as a seat of government often helped to soften the impact of such events. Its position also meant that as recovery began, it often started here and lasted longest here as well. What is not often found in communities is the will to save these storefronts from the previous generation. The wealth of variety that exists in Easton's commercial core is unique and deserves to be appreciated.

These economic and growth cycles can often be read in the residential and institutional building of an area. From the richness and diversity of dwelling types spanning both the vernacular and the high style, the period from after the Civil War through the First World War was vigorous. Walking several blocks along any of the major north-south streets reveals a rich mixture Victorian-era revival styles mixed with early twentieth century four-squares, cottage and bungalow styles and Colonial-revival styles that richen the fabric. The residential areas to the east also exhibit an evolution within their vernacular forms. From the earliest transverse gabled side-passage or hall-parlor plan houses through the transition of the small gable-front homes to the gradual inclusion of a small projecting bay, these smaller homes reflect the same influences and gradual change of taste. Often these homes bring about the most direct reflection of a community's tastes, not unlike the comparison of artistic expression by native craftspeople and artisans to the trained art of academic artists. It is this intertwining of the two levels of architecture that bring a depth of expression to Easton's historic core.

What also sets Easton apart is the continuity of building styles into the twentieth century. As the Great Depression and World War II left their imprint on this community the results continued the gradual transition of style including fine examples of the mid-century picturesque types employing high-quality materials and craftsmanship that served to further enhance their surroundings. If the journey along one of those main residential streets continued towards Idlewild Park, one would be gently lead towards the middle of the twentieth rather than abruptly abandoned there.

EASTON'S HISTORIC DISTRICT COMMISSION

Easton's Historic District Commission arises directly from a series of community-based preservation initiatives that have served this community well since at least the first quarter of the Twentieth century.

Among the first groups to advance the cause of protecting Easton's historic core was the Talbot County Garden Club. Club members undertook planting and beautification projects that continued from the 1920's through into mid-century. As the pent-up business boom began to explode after the Depression and World War II, the Garden Club took on another role, albeit perhaps a natural extension of their civic projects. As downtown business began to "improve and modernize", Club members convinced owners to make improvements that were sympathetic to the architecture of the buildings and that reinforced the streetscape character. With volunteer expertise from architect Dr. H. Chandlee Foreman, members were able to convince several key businesses to follow this general plan, setting into motion the foundation of Easton's modern preservation ethic. One of the first merchants to set this example was Shannahan and Wrightson Hardware, followed by the Easton National Bank, the Tidewater Inn and then the Chesapeake and Potomac (C&P) Telephone Company.

These initiatives, in combination with the significant potential for change presented by the construction of the Chesapeake Bay Bridge in 1952, prompted Easton to proactively manage expected future growth by enacting one of the first planning and zoning ordinances in Maryland



As in many smaller towns, pressure to provide for public services, including parking, became a rallying point for two key non-profits to further the cause of preservation. In 1956 the Talbot County Historical Society purchased its

headquarters building to prevent acquisition of the property for a parking lot. This first purchase began the Society's expansion into its current downtown campus of historic buildings. A decade and a half later Historic Easton, Inc. began the first of its efforts to conserve downtown's history. The group took up the efforts of Anne Lockhart to preserve four mid-nineteenth century frame buildings known as the Langsdale Houses. Between 1972 and 1979 Historic Easton successfully saved three of the four buildings, relocating two onto Bay Street and renovating a third. The group has also been responsible for several other preservation initiatives, including the survey of the core downtown historic resources, preparation and nomination of the Town's National Register Historic District as well as numerous advocacy and outreach efforts. Also springing from the group's efforts is the local Easton Historic Preservation District administered by the Easton Historic District Commission.

Between 1978 and 1979 the town's Planning and Zoning Ordinance was amended to include protections for the local historic district, creating the commission to review applications and codify the application process. The commission is charged with overseeing "the preservation of sites, structures, and districts of historical, archeological, or architectural significance together with their appurtenances and environmental settings" as part of its public purpose and in the public's best interest. The Easton Historic District Commission is to achieve this mission via five main goals:

- To enhance the quality of life and safeguard the historical and cultural heritage of Easton
- To strengthen the local economy
- To stabilize and improve property values for such sites, structures, or districts
- To foster civic beauty
- To promote the preservation and appreciation of such sites, structures and districts for the education and welfare of the residents of Easton and Talbot County.



The ordinance sets forth the Commission as a seven-member, volunteer panel appointed by the Mayor and Council of Easton for a three-year term. Commission members are required to have professional training, practical

experience or demonstrated special interest in one of several fields related to preservation, architecture, history, archeology, museum fields or anthropology. At least two members must have formal professional training and meet United States Department of the Interior professional proficiency standards. A majority of Commission members must be Easton residents; for non-resident membership an individual must contribute special professional or academic qualifications. There are two officer positions, Chairperson and Vice Chairperson, elected from the Commission membership. Commission members may be re-appointed by the Mayor and Council and Commission officers may be re-elected. The commission meets in regular public meetings at the Town offices and the Commission is authorized to utilize any needed resources of the Town of Easton to perform its duties.

Among the specific powers and duties of the Easton Historic District Commission is the authorization to conduct needed survey, studies and the like to ensure that all appropriate sites, districts and structures are protected. The Commission may designate the Maryland Historical Trust to research and recommend potential sites, structures, buildings or districts for inclusion under the ordinance. To assist the Commission in fulfilling its primary task of protecting Easton's varied historic resources, it is authorized to create rehabilitation and new construction guidelines such as this document. In appropriate cases, the Commission may accept easements or other types of gifts or donations to carry out its public duties. Additionally, the Commission is authorized to define its operational rules as well as to take broader action, as necessary, to fulfill its public mission, goals and duties.

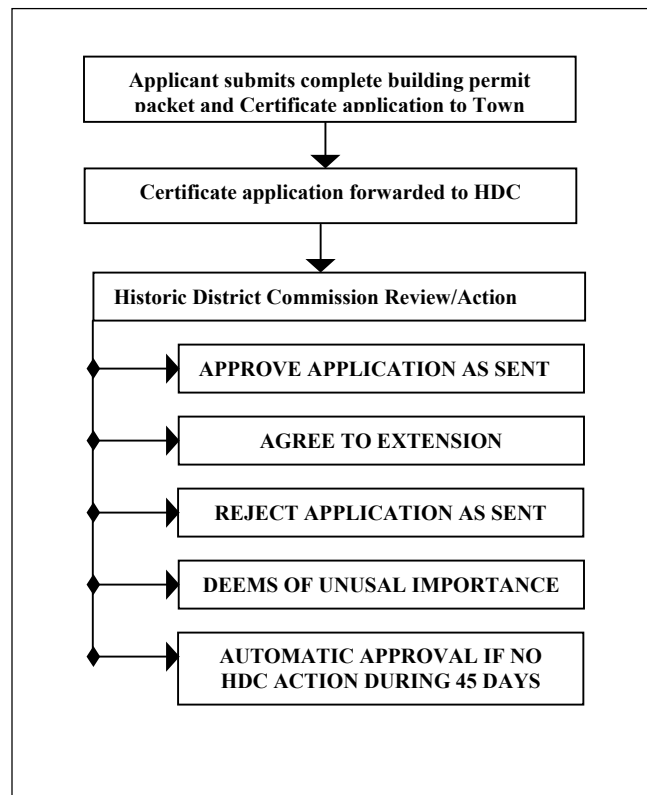
As part of its overall mission, the Historic District Commission may also seek to create new districts or expand current districts, as well as designate specific landmarks after appropriate study. The Commission submits its recommendation to the Mayor and Town Council for consideration and action. Currently, the Easton Historic District Commission is responsible for overseeing two local historic districts. The first is a smaller district surrounding the old Third Haven Meeting House and the second is a broader area known as the "Old Easton District". This district is approximately bounded by Aurora Street, Brook Lane, Harrison Street, Washington Street, Gravel and New Alleys, Brewer's and Turners Lanes and North and Dover Streets. There is also a small section of this district in the area of Bay and Washington Streets.

HISTORIC DISTRICT COMMISSION DESIGN REVIEW PROCESS

Currently property owners or occupants within the Easton Historic Districts desiring to undertake any exterior work that would result in a visible change to a

structure, site or building that can be seen from a public right-of-way, must obtain a Certificate of Appropriateness from the Commission. This Certificate is in addition to any required construction, grading, demolition or other applicable permit. To streamline the process and to ensure that all needed municipal reviews are undertaken, the application for all permits are grouped as a single package. The applicant is responsible for submitting all needed application information in addition to the appropriate fees. A Certificate is necessary before any work may begin on the proposed project. Routine maintenance that does not alter the building's exterior or other visual characteristics of resources within Easton's Historic Districts does not require a permit.

Once complete permit and Certificate documents have been submitted, a hearing before the Historic District Commission is scheduled. The Commission must review the request within forty-five days from submission. Typically, the commission will either approve or decline a request. The Commission and the applicant may also mutually agree to extend the application period to refine the proposal or answer additional questions. If there is no action or decision reported back on a Certificate application within forty-five days, it is automatically approved.



The Commission may also find that the building, site or structure that is the subject of an application request is of unusual importance to the Town, State or the nation. As a result of that finding, the Commission members, in conjunction

with the applicant, will try to develop an economically feasible plan to preserve the resource. If the Commission determines that the proposed project will materially impair the resource, they may reject the application for the Certificate of Appropriateness. This finding of unusual importance also provides a ninety-day period for the Commission and the applicant to explore viable means of preserving the historic resource.

The Commission may approve construction, alteration, moving or demolition plans of significant historic resources when certain conditions are met. The Commission must find that one of three conditions exist: the Town or a majority of its citizens would be denied a major improvement or benefit without the approval, or that it is not in best interests of the Town or a majority of its citizens to withhold approval or that the retention of the resource causes undue financial hardship to the owner.

The applicant has the right to withdraw an application from action by the Commission at any point during the review period. Decisions of the Easton Historic District Commission may be appealed within thirty days of the decision. The Board of Zoning Appeals hears the first appeal; further appeals may be taken before the Circuit Court of Talbot County. Failure to comply with Commission decisions or other violations of the ordinance shall be treated as a Municipal infraction and penalized accordingly. Each day that a violation occurs shall be penalized as a separate offense.



The Commission is also charged with preventing demolition by neglect of buildings, structures and sites under their purview. The Commission shall instruct the Zoning Inspector to serve written notice to the property owner or owners,

tenant or other party responsible for the property's maintenance after appropriate documentation of decay or neglect. The written notice shall outline the problems and conditions, provide a thirty-day period for repairs to begin and a reasonable period for work to be completed. The recipient of the notice will be advised of their right to request a hearing within ten days to receive an explanation of the need for the citations within the repair notice. Such hearing must be held after at least a thirty-day notice period and the Commission must send written notification of the hearing to the property owner or owners as well as any interested citizens or organizations. If the hearing determines that that corrective steps are needed the Zoning Inspector may present a Final Notice for compliance. In the event of property owner's failure to comply with the repair notices and the Final Notice, the Commission is empowered to request the Zoning Inspector to take legal action.



THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The *Secretary of the Interior's Standards for Rehabilitation* were originally created in 1976 to determine the appropriateness of proposed changes to income-producing National Register buildings whose owners wished to take advantage of beneficial federal tax considerations. Since then they have become the basis for the majority of locally created design guidelines for historic districts. Revised in 1983 and again in 1992, the current *Secretary of the Interior's Standards for Rehabilitation* are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples or craftsmanship that characterize a historic building shall be preserved.



6. Deteriorated historic features shall be repaired rather than replaced. When the severity of deterioration requires replacement of a distinctive

feature, the new features shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical and physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

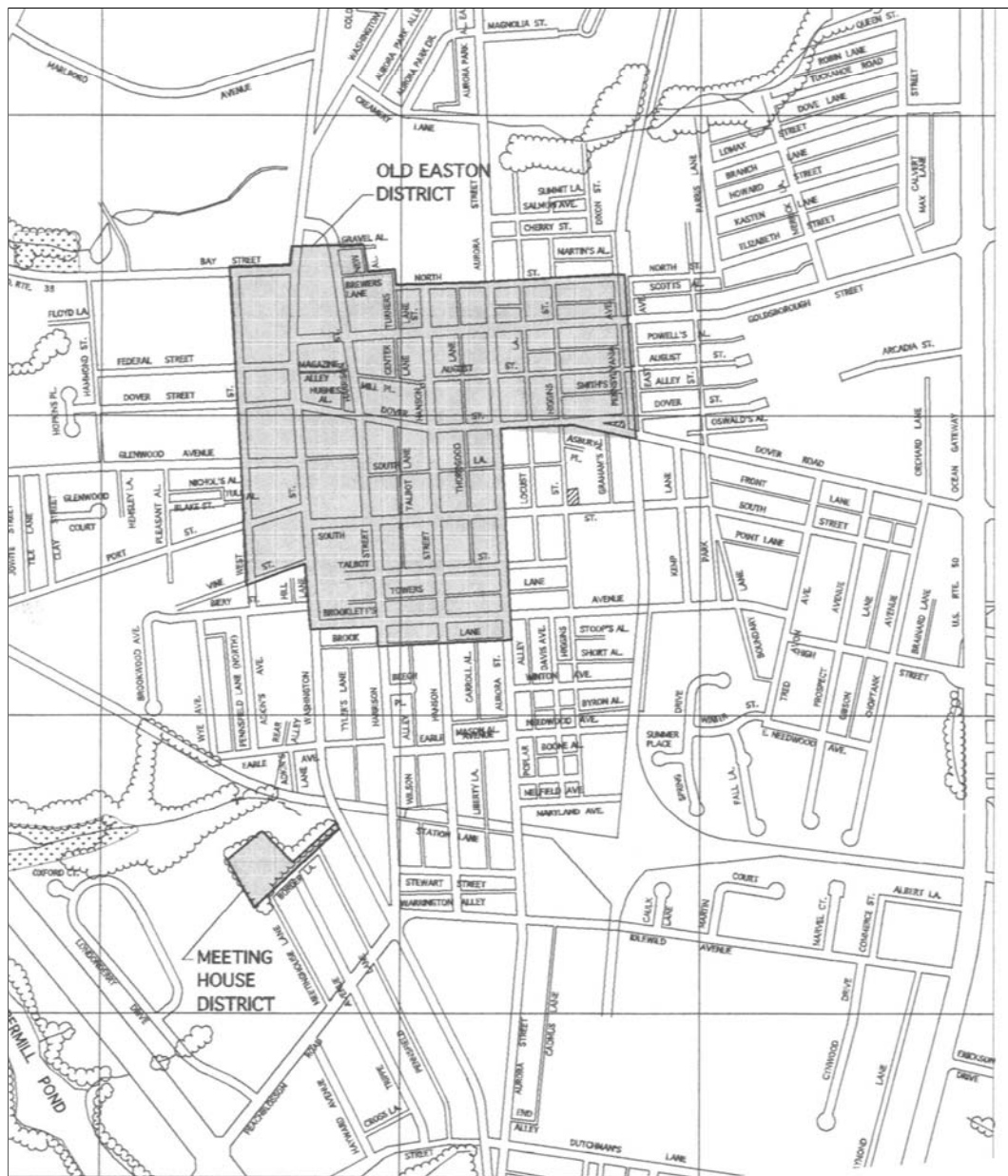
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize a property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

10. New additions or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



MAP OF EASTON'S HISTORIC DISTRICTS



The two shaded sections above represent the areas currently administered by the Easton Historic District Commission.

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CONTEXT OF HISTORIC BUILDINGS

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Streets, sidewalks, parking lots, benches, trash receptacles, public signs, kiosks and other items of street furniture are the context for the buildings in Easton's historic commercial areas. In the town's historic residential areas, trees, shrubs, major plantings, walls, fences, driveways, and auxiliary structures such as carriage houses and sheds are the context for the historic homes.

The design of the elements that make up the context for the districts, and how they relate to the historic buildings is vital to the overall quality of the environment. Existing well-designed streets, sidewalks, parking lots, street furniture and landscape elements enhance the context for the buildings and should therefore be maintained. The design of new features and landscape should reinforce the context of the districts.

In the commercial areas, the design of streets, sidewalks, parking areas, landscape and the like should be aesthetically pleasing as well as functional, reinforcing the economic importance, as well as the architectural importance of these areas to Easton. In the residential areas, the design of public streets, sidewalks and street furniture and the design of driveways, landscape, and auxiliary buildings visible from the public right of way should also be aesthetically pleasing as well as functional.



STREETS AND SIDEWALKS

Streets and sidewalks are the primary connective networks in the historic districts. Sidewalks allow pedestrians to walk safely from their homes to the commercial areas and back. The streets provide vehicular access throughout the districts and beyond.

Within the residential areas, sidewalks are typically separated from the street by a thin landscaped area, providing a sense of protection to pedestrians. They encourage people to stroll the neighborhoods, stopping to talk with their neighbors. In the commercial areas, the sidewalks connect the street directly to the buildings. They provide a place for business people to meet in chance encounters, for customers to window shop and for merchants to display their wares.

The streets in the historic commercial areas are heavily traveled with both local and through traffic. They must accommodate an ever-increasing number of trucks, busses and cars, but not overwhelm the businesses that they serve. The streets in most of Easton's historic residential areas are less heavily traveled being used primarily to connect residences to main thoroughfares.

Recommended

- Historic sidewalk surface materials in both the residential and commercial areas should be preserved and maintained.
- New sidewalk surface materials in the commercial areas should contribute to the identity of each area, as well as be compatible with historic sidewalk materials. Brick is the preferred sidewalk material in Easton's historic commercial areas.
- New public sidewalk surface material in the residential areas of the districts should likewise respect the historic materials as well as reinforce the context of each neighborhood. Brick is the preferred sidewalk material in Easton's historic residential areas.



- Historic private walkways should be maintained in their original location. When deteriorated, repair or replacement should be in the same or compatible material that matches the dimension, texture and finish of the original.
- New private walkways should be designed to be compatible with the historic walkways and buildings on the property in their dimensions, textures and finishes.



- Provide accessible curb cuts at appropriate locations throughout the districts for people with disabilities. Curb cuts should be compatible with the adjoining sidewalk materials, preferably either textured brick or concrete.



Not Recommended

- Removing historic sidewalk and walkway materials.
- Introducing new sidewalk and walkway materials that are incompatible with the historic surface materials or design of the adjacent buildings.

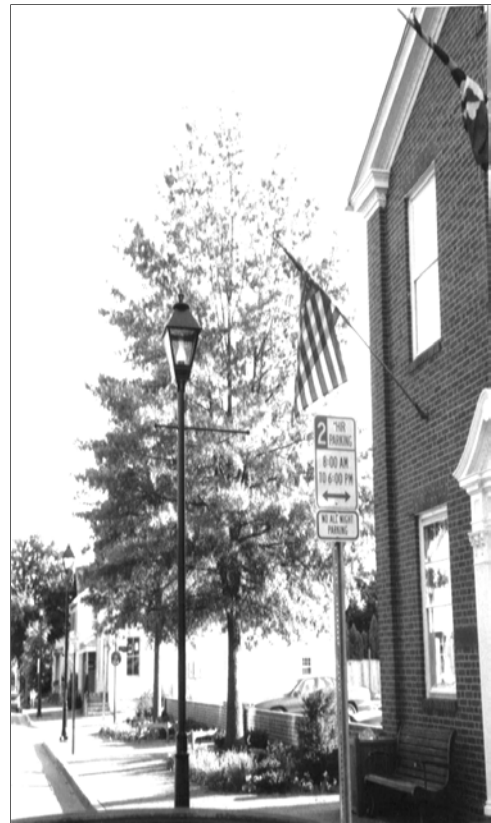


PARKING LOTS

Public and private parking lots in the commercial areas of the districts are important to the economic vitality of the businesses. They provide both long- and short-term parking for workers, residents and visitors. Many are appropriately located in or near the commercial core of the central business district. While a few are well designed and landscaped, most are very utilitarian in nature and thus do not contribute to the appearance of the historic districts. Parking lots in the residential areas are usually associated with religious and educational buildings.

Recommended

- Where possible, provide a minimum 3-foot wide landscape street front edge for all parking lots. Landscaping should be 42-inches in height, enough to screen automobiles from immediate view, but low enough to allow visual access into and from the lots.
- Alternatively, provide a low brick wall, fence or some other form of compatible screening to separate the sidewalk or street from parking lots.
- Provide one approved tree planting for every 7.5 parking spaces with not more than 15 uninterrupted parking spaces. Planting islands must contain a minimum of 64 square feet per tree with a minimum dimension of 6 feet per side.



- Clearly mark entries and exits to the parking lots, as well as provide directional signs at appropriate locations throughout the commercial districts.
- Provide adequate hose bibs to ensure available water for landscape maintenance in all parking lots.



Not Recommended

- Adding new surface parking lots that front on major streets.
- Adding new surface parking lots without appropriate landscaping.

- Provide adequate lighting on all parking lots.
- Where possible, new parking lots in the commercial area should be located so that they are not visible from a primary public right-of-way.

DRIVEWAYS

Driveways in the historic districts are located primarily in the residential areas. Typically, they connect the street to a garage or parking area at the side or rear of the house. Most are constructed of concrete, asphalt or crushed stone.

Recommended

- Historic driveway surface materials should be preserved and maintained.
- Historic driveways should be maintained in their original location. When deteriorated, repair or replacement should be in the same or compatible material that matches the dimension, texture and finish of the original.
- New driveways should be located so that minimum alterations are required to character-defining landscape and features such as walls, fences and buildings.
- New driveways should be finished in a material that is compatible with the existing private walkways and the architectural character of the building.
- New or replacement driveway aprons throughout the historic districts should be constructed of the same material as the public sidewalk. For example, if the sidewalk is of brick, then the apron should be of brick as well.
- New driveways should respect the predominate alignments and locations of driveways in the neighborhood.



Not Recommended

- Removing or relocating historic driveways and driveway aprons.
- Adding inappropriately aligned or located driveways or driveway aprons that do not respect the character of the neighborhood.
- Removing character-defining landscape or features when adding a new driveway or driveway aprons.
- Using inappropriate materials for new driveways and driveway aprons.



STREET FURNITURE

Street furniture is the term used to describe elements such as benches, trash receptacles, parking meters, telephone and electrical poles, fire hydrants, mail boxes, street lights, bulletin boards, and the like found in the residential and commercial areas of the historic districts. Along with the sidewalks, streets, parking lots, driveways, and landscaping, they contribute to the context of the historic buildings by helping define the character of the areas.

Street furniture should be safe, conveniently located, well designed and as maintenance free as possible. The type, design and location of street furniture in the commercial areas should reinforce their commercial nature. The type, design,

and location of the street furniture in the residential areas should reinforce their residential nature.

Recommended

- Whenever possible, preserve and maintain historic street furniture.
- Street furniture located on sidewalks should not impede pedestrian traffic.
- Benches should be made of wood or approved synthetic materials that do not conduct heat or cold.
- Trash receptacles should be located at pedestrian exits from parking lots and other areas where people are likely to congregate. They should have removable inner containers.
- Pedestrian scale lighting, based on historic examples, should be added throughout the historic districts where sidewalks exist. The same or similar light standards should be used in the public parking lots.



- Newspaper machines should be located so they do not impede pedestrian traffic on sidewalks nor pose safety hazards for motorists.
- Soda machines with illuminated panels should confine the illuminated surface to no more than 15 percent of the surface area of one panel. No blinking, flashing or other types of animated illumination should be allowed.

Not Recommended

- Removing historic street furniture.
- Adding street furniture that is not compatible with the overall character of the area in which it is located.
- Locating street furniture so that it impedes pedestrians, especially people with disabilities.
- Using street furniture that is made of non-durable, high-maintenance materials.

TREES, SHRUBS AND OTHER LANDSCAPING

The design of landscape areas, particularly the front yards of residential buildings and important civic areas, such as the front yard of the County Courthouse, are important to defining the character of the historic districts. Many of the existing landscapes in the historic residential areas reflect popular designs of the late-nineteenth and early-twentieth centuries. For example, during the second half of the nineteenth century, the Victorian Garden style of landscape was popular. It emphasized informal, natural forms and groupings of plant material. The front yard was often separated from the sidewalk or street by a low stone or brick wall or wood or cast iron fence. Shrubs, trees and flowerbeds ran along side boundary lines separating a property from its neighbors. Cast stone, concrete, and cast iron lawn ornaments were popular features, as were foundation plantings of flowers or shrubs that were used to hide a building's foundations. In contrast to the almost exclusive use of native plant material prior to 1850, the Victorian Garden style often contained exotic plant material imported from Europe, South American or the Western United States.

During the latter part of the nineteenth century, the design of rear yards was usually more utilitarian than the design of front yards. They served as the location for carriage houses, sheds, privies and other auxiliary buildings. Sometimes a small kitchen garden was located there. Often a large portion was planted with grass, serving as an area to dry clothes as well as an open lawn.

Early twentieth century residential landscapes typically consisted of isolated trees and foundation plantings of flowers and shrubs. Shrubs, wood fences and stone or brick walls were used to separate the property from the sidewalk or street. Rear and side yards contained garages, sheds and other auxiliary buildings. The design of early twentieth century landscapes was influenced by the design of the

main building. For example, freestanding buildings designed in the Colonial Revival style often featured front yards with a boxwood-lined path and symmetrically placed trees. Rear yards sometimes featured small-scale formal gardens inspired by Colonial design.

In the commercial areas, landscaping is usually confined to sidewalk planters, window boxes or small beds of shrubs or flowers. While not historic, they contribute to the enjoyment of the area by workers, residents and especially visitors, and appropriately contribute to the overall character of the commercial areas.

Recommended

- Whenever possible, existing historic landscaping should be maintained and preserved. If replacement becomes necessary, the same or similar types of plantings should be used.
- In general, the landscaping in front yards should be designed to reflect the period of the building.



- Using planters and window boxes that are in proportion and scale to the buildings and windows.



- Historic landscaping that has been removed should be restored based upon available documentary evidence.
- All landscaping, including historic or restored features, should be appropriately maintained to ensure that they contribute to the character of the historic district.



Not Recommended

- Removing healthy existing landscaping that contributes to the character of a property.
- Adding new landscaping that is not designed to be compatible with the character of the buildings.
- Locating plant materials near or on an historic building that may cause it to deteriorate.
- Removing or covering character-defining elements of windows when adding window boxes.

WALLS AND FENCES

Brick walls and picket, straight board, and board and batten fences can be found throughout the historic districts. In addition, cast iron fences are also found. Typically located at the front property line, they help to define public from private space, as well as significantly contribute to the character of the districts.

Recommended

- Retain existing walls and fences that reflect the history and development of a property.
- New walls and fences visible from a primary right-of-way should be used to separate the front yard from the sidewalk or street.
- Fences or walls not visible from a primary right-of-way may be used to enclose rear or side yards.



- New walls and fences should be designed to be compatible with the buildings on the property and the buildings on adjacent properties.
- Appropriate existing walls and fences should be maintained and repaired as necessary using the same material as the original that matches it in size, shape, height, profile, texture and color. If using the same material is not technically or economically feasible, a substitute material that duplicates the original in size, shape, profile, texture and color as closely as possible may be used.

Not Recommended

- Removing historic or architecturally appropriate walls and fences.
- Installing walls or fences that are of an inappropriate scale, setback or height within the historic districts.
- Using concrete block, stucco, or other inappropriate materials for walls in the historic districts.
- Locating walls and fences in such a manner that they detract from the overall character of a property or the area in which it is located.
- Using split rail, post and rail, chain link, wire-mesh, snow fencing or other inappropriate materials and designs for fences in the historic districts.



AUXILIARY STRUCTURES AND OTHER FEATURES IN THE LANDSCAPE

Garden sheds, carriage houses, garages and other small auxiliary buildings exist in the historic districts. Primarily associated with residential buildings, appropriately designed and located small auxiliary buildings contribute to the overall character of a property and the districts. In addition, decks, patios, swimming pools, TV dishes, antenna and other features exist in the landscape.

Recommended

- Original auxiliary buildings should be maintained and preserved in accordance with the appropriate sections of these guidelines
- If it is not possible to locate new decks, patios and other modern features so they are not visible from the primary public right-of-way, they should be screened with landscaping or by other appropriate means.
- New auxiliary buildings should be designed to be compatible with the size, shape, design and materials of the principal building on the property
- If possible, new auxiliary buildings should be located so they cannot be seen from a primary public right-of-way. If this is not possible, they should be located to be as unobtrusive as possible.



- New decks, patios, TV dishes and other features should be located so they are not visible from the primary public right-of-way.
- TV dishes should be located in rear or side yards and not be visible from the primary public right-of-way. Small TV dishes (less than 2 feet in diameter) that are permitted on roofs, should be located so they are not visible from the primary public right-of-way.



Not Recommended

- Removing original auxiliary buildings.
- Locating new auxiliary buildings so that they obscure the view of the principal building on the property.
- New auxiliary buildings that compete with the design of the principal building on the property.
- Locating decks, patios, TV dishes, and other features so they are visible from a primary public right-of-way.

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REHABILITATION OF HISTORIC BUILDINGS

Rehabilitation of Historic Buildings

Commercial, residential, religious and institutional buildings contribute to Easton's historic districts. So do streets, sidewalks, parking lots, driveways, walls, fences and landscaping. Collectively, they create the unique character of not only the districts, but also to a large extent, of the town.

All elements of buildings contribute to their character. The front façades of buildings are the most visible and typically are of primary concern to the Historic District Commission when changes are proposed. Side or rear façades that can be seen from a primary public right-of-way are also of a concern when changes are proposed, as are character-defining elements such as doors, windows, roofs and porches. In the commercial areas, storefronts, awnings and business signs are important to defining the character of front façades. Details and ornamentation on all types of buildings, such as brackets, cornices and belt-courses, are important defining characteristics as is the color of buildings. Finally, how a building is illuminated at night can enhance its character as well as the character of the neighborhood in which it is located.

In most cases, buildings have been altered over time. In all likelihood, they will continue to be altered to meet the changing needs of owners and tenants. These guidelines and the *Secretary of the Interior's Standards for Rehabilitation* recognize this inevitability. They do not discourage change; rather they encourage appropriate changes that do not significantly alter the historic character of a building. Thus, before considering any change to a building, it is first necessary to evaluate the materials, forms, features, details and other aspects of a building that are most important to defining its character.



As noted in the Introduction to these guidelines, Easton's historic districts contain both contributing and non-contributing buildings. The Historic District Commission recognizes that the former are more important in defining the character of the districts than the latter. In fact, in some cases, the design of non-contributing buildings detracts from the overall character of a district or area. Therefore, in certain cases noted in this section, the Commission is more lenient in the types of alterations and changes that can be made to non-contributing buildings. Prior to making any changes to any building within the historic districts, owners are encouraged to contact the Historic District Commission to determine if their building is considered contributing or non-contributing, as well as to discuss those elements and features that are considered character defining.

FRONT FAÇADES

The front façades of buildings in the historic districts are among their most important character-defining elements. The design and materials of the façade, the location, proportion and scale of windows and doors, massing and rhythm of features such as bays, porches and storefronts, and the details, ornamentation and colors used all contribute to that character. Alterations, repair or replacement of elements and features of front façades must be carefully considered so the proposed changes do not detract from the building's overall character, or that of the district in which it is located.



Masonry

Brick is a common façade material for all types of buildings in Easton's historic districts. The molds used to manufacture brick give it its texture, shape and size. The type of clay and the temperature at which it is fired in the kiln gives brick its color. The way bricks are laid in the wall (called coursing) and the width and profile of the mortar joints and color of the mortar also contribute to the character of brick walls.

Prior to the 1860s, most bricks were hand-made in wood molds. Fired in kilns that used wood or charcoal as fuel, the finished product is somewhat soft and has an uneven appearance. By the 1880s most kilns used gas as fuel allowing much higher temperatures to be achieved and a harder brick to be produced. These bricks had the advantage of being non-porous and thus were usually left unpainted. However, not all bricks produced by gas-fired kilns were of the same hardness. Bricks stacked in the center of the kiln are less exposed to heat and are thus softer (more porous) than those on the outside of the stack. The bricks from the interior of the stack were frequently used for party walls, or rear walls, while the hard-fired brick was used for primary elevations.

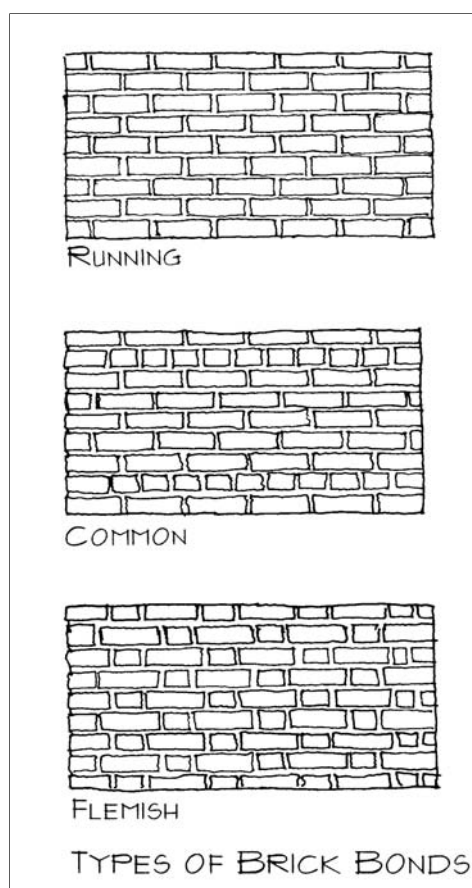


Most historic brick walls and foundations in Easton are laid in running bond. Also prevalent are common and Flemish bonds. In addition to the coursing, the width, color and profile of mortar joints contribute significantly to a wall's appearance. Most mortar joints in Easton's brick walls and foundations are 1/4" to 1/2" in width, although other widths exist. Common mortar joint profiles include struck, weather and flush. Other less common profiles include raked, vee, concave and rope. Mortar is naturally a gray-white color, although some mortar used in historic brick walls and foundations is red or some other color, achieved by adding various coloring agents to the mix.

Stucco is a non-structural cement-based material used for exterior walls of some historic buildings in Easton. Historically stucco was applied in three coats to wood or masonry structural walls. It can be finished in various textures and colored by adding stone dust to the wet mixture or by painting after it cures.

Recommended

- Maintain and repair character-defining brick, stone, stucco and other type masonry used for front façades. If replacement is necessary, use materials that match the original in bonding, size, texture, color and other defining characteristics as closely as possible.
- If a masonry wall has historically been painted, it should continue to be painted. If a masonry wall has historically not been painted, it should not be.
- Remove modern covering materials such as metal and vinyl siding applied over original masonry. Repair or replace damaged or missing units using materials that match the original as closely as possible.



- If a masonry feature, such as a window hood or brick corbel is missing, it should be replaced based on documentary or photographic evidence. If no evidence of the design of the feature exists, a new design compatible or consistent with the overall character of the building should be used.
- Repointed mortar joints should match the original in size, depth, profile, texture, color and composition, provided that matching the original does not cause detrimental effect over the life of the building. For example, the use of rake joints in exterior applications. For buildings constructed prior to 1900, a very low Portland cement mortar mix should be used.
- If a masonry wall requires cleaning, it should be done using the gentlest effective means possible, such as low-pressure water and soft natural bristle brushes



Not Recommended

- Covering original masonry walls.
- Painting historically unpainted masonry walls.
- Sandblasting or using other inappropriate and destructive methods to clean masonry.
- Applying waterproof coatings to masonry walls that change their appearance or that cause moisture to be trapped inside of a brick or other masonry cavity.
- Repointing using inappropriate mortar mix or not matching the original joint size, depth, profile, texture and color.
- Removing original masonry features.



Wood

Wood is a very common façade material used for buildings in the historic residential areas and can be found in the historic commercial areas. Most of the wood-sided buildings in Easton use clapboards, tapered horizontal boards with four, six, and sometimes eight inches of exposure. Other types of wood siding that can be found in the districts include weatherboard, shiplap and German siding.

Some historic wood façades have been covered with asbestos, metal, vinyl and other inappropriate materials. They obscure the original material, often damage historic details and ornamentation, and can cause moisture to be trapped inside walls.

Recommended

- Maintain existing wood façades using appropriate paint or other protective coatings.
- Repair minor deterioration using an appropriate wood consolidant or filler. If the deterioration is severe, replace only the affected areas with wood siding that matches the existing in size, shape, profile and texture.
- Remove metal, vinyl, asbestos shingles and other inappropriate materials from façades and repair damaged wood as necessary.

Not Recommended

- Applying metal and vinyl siding, artificial brick and stone or other inappropriate materials to façades of wood buildings.
- Replacing original wood siding with a different type of wood siding; for example replacing 4-inch horizontal wood siding with wood shakes.



SIDE AND REAR FAÇADES

The side and rear façades of buildings visible from a primary public right-of-way are also important character defining elements in the historic districts. In the residential and commercial areas, most historic buildings employ the same materials on the side and rear façades as they do on the front façade. However, typically the side and rear façades are less elaborate than the front façade.

Recommended

- The guidelines for side and rear masonry and wood façades of contributing buildings are the same as those for front façades.
- Masonry side and rear façades of non-contributing buildings, visible from a primary public right-of-way, may substitute an appropriate replacement masonry material that is compatible in design, scale, proportion, texture and other defining characteristics with the overall character of the façade and is approved by the Historic District Commission.
- Masonry side and rear façades of non-contributing buildings, not visible from a primary public right-of-way, may use, or be covered in, appropriate replacement material approved by the Historic District Commission. The material should be applied in such a manner that other defining characteristics and features of the façade are preserved.



Not Recommended

- Wood side and rear façades of non-contributing buildings, visible from a primary public right-of-way, may use replacement material that is similar in design, scale, proportion, texture and other characteristics of the original and is approved by the Historic District Commission. The material should be applied so that the other defining characteristics and features of the façade are preserved.
- Wood side and rear façades of non-contributing listed buildings, not visible from a primary public right-of-way may use replacement or covering material approved by the Historic District Commission. The material should be applied in such a manner that other defining characteristics and features of the façade are preserved.
- Covering historic masonry or wood with a material that changes the essential character of a side or rear façade on contributing and non-contributing buildings visible from a primary public right-of-way.
- Applying replacement material so that it damages or destroys other important character-defining elements of a side or rear façade on contributing and non-contributing buildings visible from a primary right-of-way.
- Applying replacement material that will damage underlying materials, trap moisture within cavities or compromise the structural capacity of a side or rear façade.



DOORS AND WINDOWS

The design, location and materials of doors and windows significantly contribute to the character of buildings in the historic districts. Typically doors and windows are symmetrically arranged on front façades. In some cases, such as Victorian residential buildings, doors and windows may be asymmetrically arranged on the front façade. Windows and doors located on side or rear façades of both residential and commercial buildings are often informally arranged.

Doors

Main entry doors, typically located on the front façade, are usually designed to symbolically greet a customer, client or visitor. Main entry doors of residential buildings usually have a warm, welcoming appearance, while those on commercial buildings may indicate the prominence of the business. On the other hand, side and rear doors of both residential and commercial buildings are usually more utilitarian in design.

Historically, residential doors were made of wood with raised or recessed panels. Those located on front façades may incorporate plain, colored, stained, beveled or even etched glass panels. Fanlights and sidelights may also be incorporated in entry doors. Wood screen doors on residential buildings constructed after World War I sometimes had screens that could be replaced with storm windows.



The main entries of commercial buildings were historically constructed of a large pane of glass surrounded by wood. A transom window, often operable, is typically located above the doors. Main entry doors designed as part of a storefront were often recessed to provide protection from the weather.

Recommended

- Maintain and repair in their original location and design, frames, sills, hardware, transom, fanlights and sidelights on doors located on front façades and side and rear façades visible from a primary public right-of-way.
- If repair is not possible, replacement doors and surrounds on front, side and rear façades of a contributing building visible from the primary public right-of-way should be designed to duplicate the original as closely as possible. Replacement doors not visible from the public right-of-way should be compatible with the overall character of the façade in which they are located.
- If repair is not possible, replacement doors and surrounds on all façades of non-contributing buildings should be compatible with the overall character of the façade in which they are located.
- An inappropriately designed, non-original door or surround on a contributing building should be replaced with an appropriately designed door or surround based on documentary or photographic evidence. If no such evidence exists, the design of the replacement door or surround should be compatible with the character of the façade in which it is located.

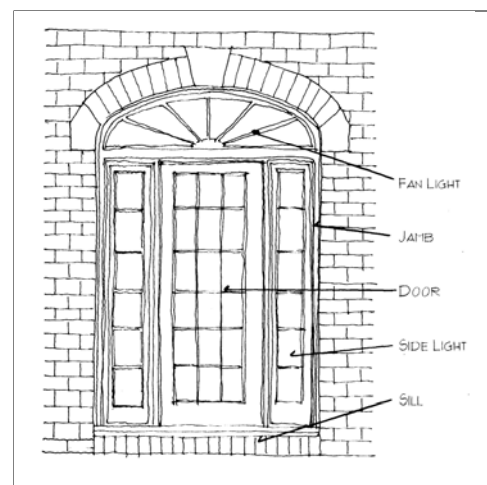


- Screen doors are usually appropriate on residential but not commercial buildings. On front façades, screen doors should be constructed of wood and designed to be compatible with the design of the door. On side and rear façades, painted metal screen/storm doors, painted to match the existing surround and door, may be used. Existing original screen doors should be maintained.



Not Recommended

- Changing the location or size of doors, openings, transom windows or sidelights particularly those located on front façades.
- Adding a new door to a front façade.
- Using inappropriately detailed replacement doors, such as solid doors for the main entries to commercial buildings, or ones that are not in keeping with the character of a residential building.
- Adding details, surrounds, canopies and ornamentation that have no historical basis and are not in keeping with the character of the original door.



Windows

A window is composed of a number of elements, each of which is important to its character. Until the late nineteenth century, window surrounds in residential and commercial buildings were almost always made of wood or brick with little detail or ornamentation. In the latter part of that century, elaborate surrounds of scrolled wood, pressed metal and patterned brick were found on many residential and the front façades of commercial buildings. In the nineteenth century, the upper floor windows of commercial buildings were normally double-hung with the sash sometimes subdivided into 2, 4 or even 6 lights (panes of glass) each. In residential buildings, sash with 9 or even 12 lights was also common.

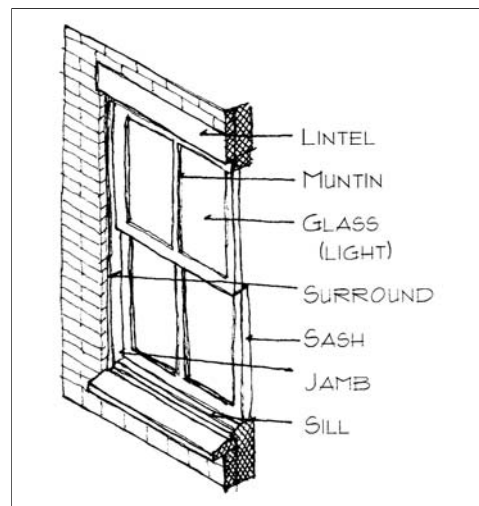
In the twentieth century, other types of windows were also used in residential buildings and in the upper façades of commercial buildings. Casement windows, re-introduced at the very end of the nineteenth century in residential buildings, are mounted on vertical hinges and open outward. They can be found individually, in pairs, or in rows. The sash may consist of a single pane, or be subdivided horizontally, vertically, or in a diamond pattern. Casement windows may be constructed of wood or metal.

In the mid-twentieth century, awning windows consisting of a single pane of glass in a metal or wood sash, hinged at the top, began to be popular in residential buildings. Decorative windows of various shapes were also popular in residential buildings. Bullseye windows, usually constructed of wood, are often located above a main entrance or at the top of a gable-end wall. Oval windows, usually divided into multiple lights are similarly located. Other popular shapes for residential buildings are half-circular, quarter-circular, and hexagonal.

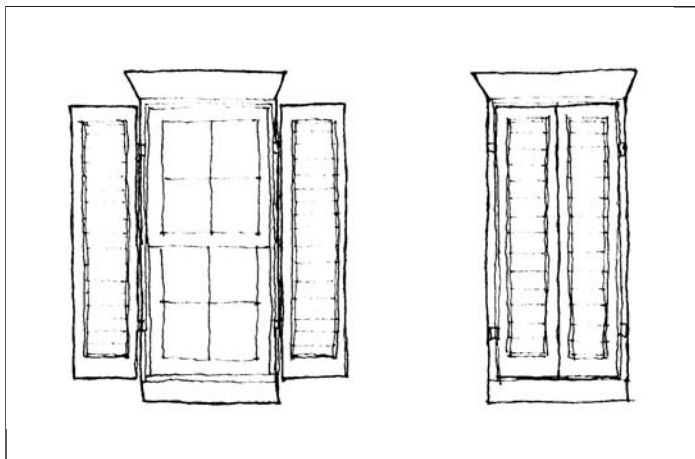


Recommended

- Maintain and repair in their original location and design, sash, light-configuration and other important character-defining elements of windows of contributing buildings located on front, side and rear façades.
- If repair is not possible due to advanced deterioration, replacement windows, on front, side and rear façades of contributing buildings should duplicate the original in design, material, sash and light configuration as closely as possible. Replacement windows not visible from the public right-of-way may use a compatible substitute material.
- If repair is not possible, replacement windows on all façades of non-contributing buildings should be compatible with the overall character of the façade in which they are located.
- Divided light replacement windows of contributing buildings located so they are visible from a primary public right-of-way should have true divided lights. Divided light replacement windows of contributing buildings not visible from a primary public right-of-way may use permanently affixed simulated divided light windows. The size, profile and depth of the non-true dividers (muntins) should match the original true dividers as closely as possible.
- Divided light replacement windows of non-contributing buildings should use permanently affixed simulated divided lite windows.



- Inappropriately designed, non-original windows of contributing buildings should be replaced with appropriately designed ones based on documentary or photographic evidence. If no such evidence exists, the design of the replacement should be compatible with the character of the façade in which it is located.
- Shutters are appropriate for windows on residential buildings. If original shutters are missing or need to be replaced, their design and material should be based on documentary or photographic evidence. Even if the shutters are not operable, they should be sized to appear to cover the window if closed. Shutters are usually not appropriate on commercial buildings unless clear documentary or photographic evidence of their use exists.
- Detachable wood screens and storm windows were often used in residential and upper floor commercial windows through the first half of the twentieth century. New storm windows and screens on contributing buildings should match as closely as possible the historic windows in size, profiles of sash and frame, color and other character-defining features. Clear glass only should be used.



Not Recommended

- Changing the location or size of windows and window openings, particularly those located on front façades.
- Replacing original wood windows that can be repaired and thermally upgraded with appropriately designed storm windows.
- Using metal or vinyl-clad windows to replace wood windows on the front façade or side and rear façades visible from a primary public right-of-way.
- Using replacement windows that do not completely fill original openings or that do not match the originals in shape or light configuration.
- Adding details, surrounds, shutters, ornamentation and other features that have no historical basis and are not in keeping with the character of the original window.



- Through-window air conditioning units are not appropriate on front façades. If they must be used, they should only be located on side and rear façades, preferably ones that are not visible from a primary public right-of-way.

ROOFS

Roofs are one of the most important character-defining elements of buildings in the historic districts. Commercial buildings typically have flat roofs hidden from view by a cornice and parapet. Sloped roofs typical of residential buildings in the historic district include gable, cross-gable, gambrel, mansard, hipped and shed.

The roofs of a number of the residential buildings in the historic district also contain character-defining features such as dormer windows, towers, chimneys, finials and cresting. The shape, size and materials of gutters and downspouts also contribute to the character of a roof. On sloped roofs, half-round galvanized gutters and round galvanized downspouts are typical features of buildings in Easton's historic district.

In addition to shape and features, the material used to cover sloping roofs also contributes to their character. Copper, lead and terne plate were common metal roof materials in the nineteenth century. In the early twentieth century, zinc and galvanized tin were also used to cover sloped roofs.

The character of a metal roof is derived from the type of metal used, how it is finished and the method by which sections are joined together and attached to the roof's substructure. Copper, which weathers to a green patina, and lead, which weathers to a warm gray, is usually left unpainted. All other types of metal roofs should be painted to protect them from corrosion.



Slate was a common roof material for substantial residential buildings in the nineteenth and early twentieth centuries. It comes in many shapes, with rectangular, diamond, and hexagonal the most popular. Although predominantly gray in color, slate roofs may also be red or green.

In the late nineteenth century, asphalt shingles were introduced as an inexpensive roofing material. By the mid-twentieth century, asphalt shingles had become the most common material for sloped roofs. The predominate color for asphalt shingles is gray, although red, green, and black shingles were also used.

Other common roof materials include wood shakes and shingles. Wood shakes are hand split and have a rough appearance, while wood shingles are machine cut and have a smoother appearance. Typically left unpainted, they weather to silver-gray.

Recommended

- Original roof shape, details, ornamentation and other character-defining elements should be maintained.
- Maintain and repair original materials on sloped roofs of contributing buildings. If the severity of deterioration requires that the material be replaced, the replacement material should match the existing in size, orientation, color, reflectivity and other defining characteristics.
- On roofs not visible from a primary public right-of-way, if using the same materials is not possible for technical or economic reasons, then a replacement material that resembles the existing in size, orientation, color, reflectivity and other defining characteristics may be used.



- If the severity of deterioration of a sloped roof material on non-contributing buildings requires that it be replaced, and using the same material is not possible for technical or economic reasons, than a replacement material that resembles the existing in size, orientation, color, reflectivity and other defining characteristics may be used.
- Missing or severely damaged roof towers, dormers, finials, cresting, chimneys and other character-defining elements should be replaced based on documentary or photographic evidence. If no evidence of the appearance of the element exists, a new element should be designed to be compatible with the overall character of the building.
- New skylights, vents, chimneys or other projections should be located so that they are not visible from a primary public right-of-way. If this is not possible, they should be designed to be in character with the overall appearance of the roof.



- Roof-mounted air conditioning units should be located so they are not visible from a primary public right-of-way. If this is not possible, they should be screened from view. The design of the screen should be compatible with the character of the roof and building.

Not Recommended

- Changing the shape or slope of a roof.
- Locating solar panels, satellite dishes or antenna on roofs so that they are visible from a primary public right-of-way.
- Removing character-defining elements such as cresting, finials, or chimneys from contributing buildings.
- Locating or designing new skylights, dormer windows, vents and the like so they detract from the appearance of the roof.
- Replacing sloping roof materials with materials that significantly alter the appearance of the roof.



PORCHES

Historic photographs show that many of the residential buildings in Easton had front and often secondary porches. Some have been removed, others enclosed. Still others have had their character-defining elements such as railings and columns altered. Fortunately, in many cases the original, unaltered porch still exists.

Recommended

- Maintain and repair original existing porches, including their character-defining elements such as steps, flooring, ceiling, columns, roof, details and ornamentation.
- If materials or elements are too severely deteriorated to repair they should be replaced with new ones that closely resemble the original in material, size, shape, color and other distinguishing features.
- Missing features should be replaced based on documentary or photographic evidence. If none exists, the replacement feature should be designed to be compatible with the overall character of the façade on which the porch is located.



Not Recommended

- Removing an original porch or any of its character-defining elements such as steps, flooring, ceiling, columns, roof, details and ornamentation.
- Enclosing a porch located on the front façade or visible from a primary public right-of-way. If the porch is not visible from a primary public right-of-way, it may be enclosed if done in a manner that does not significantly alter the original character of the porch.
- Adding a new porch to the front façade of a contributing building. A new porch may be added to a side or rear façade if it is designed to be compatible with the overall character of the building.



COMMERCIAL STOREFRONTS

Storefronts are one of the most important elements of the front façades of commercial buildings in Easton. They help attract customers and clients to a business by providing an inviting appearance and allowing views into the ground floor. Traditional storefronts are composed of a storefront cornice, signboard area, display windows and enframing elements consisting of storefront piers, base and entry. In many cases, traditional storefronts were also designed to have transom windows and canvas awnings.

The storefront design has evolved over the past 150 years to reflect changes in how retail businesses are operated and the evolution of construction materials and methods. In the mid-nineteenth century, cast iron, steel, plate glass and pressed metal were introduced as storefront materials. Mass produced cast iron elements for storefront cornices, piers and bases, produced in Baltimore and elsewhere, were available via the railroad. Display windows became larger as glass manufacturing improved. Transom windows, typically containing prism or colored glass, allowed diffused sunlight deep into the store. Often transom windows were operable to allow natural ventilation. Awnings were used to protect window displays from sunlight, as well as pedestrians from rain and light snow. Storefront entries were typically recessed to provide further protection from inclement weather as well as to allow window displays to be viewed from more than one side.



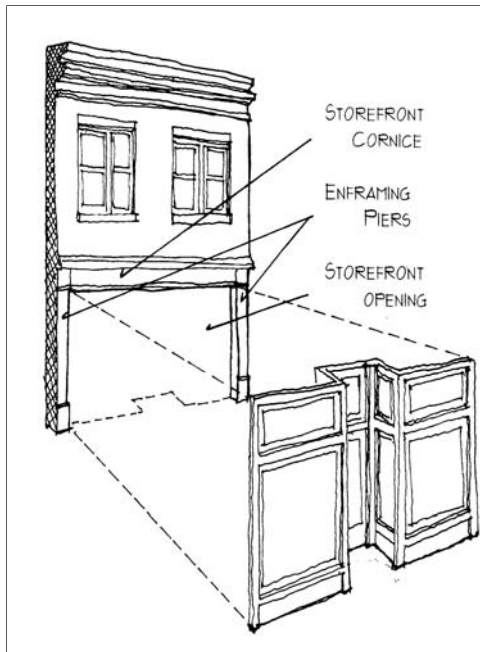
Recommended

- Maintain and repair original existing storefronts. If repair or replacement is necessary, use the same material designed to resemble the original element as closely as possible in size, shape, profile, color and other defining characteristics.
- If using the original material is not economically or technically feasible, a replacement material that resembles the original in size, shape, profile, color and other characteristics may be used.
- Missing storefront elements should be replaced. The design of the replacement should be based on documentary or photographic evidence. If none exists, the replacement element should be designed to be compatible in size, shape, profile, color and character of the storefront.
- A new storefront should be designed to fit within the enframing storefront piers and cornice line. It should not be recessed behind the enframing elements. It should be designed to be compatible in scale, proportion and details with the overall character of the front façade, or may be the restoration of the original storefront based on documentary evidence. Entrances in new storefronts should usually be recessed.
- If the use of the ground floor requires more privacy than allowed by the display windows, install privacy curtains or blinds.
- If storefront security systems are to be added, preference is given to electronic systems that do not alter the appearance of the storefront.



Not Recommended

- Removing or inappropriately altering an original existing storefront or its materials and elements.
- Blocking-down or covering over storefronts, storefront openings or display windows.
- Adding a new storefront that is not compatible with the overall character of the front façade.



- Adding a new storefront that is recessed behind the plane of the enframing elements.
- Using inappropriate materials such as vinyl and aluminum siding, bare anodized aluminum, mirrored or tinted glass, artificial stone, and the like for a new storefront.
- Adding details and ornamentation to existing storefronts that creates a false sense of history, or is incompatible with the overall design of the storefront

AWNINGS

Historically, awnings were found on storefronts and sometimes on the upper floor front façade windows of commercial buildings. They were rarely used on residential buildings. They provided shelter from the sun, rain and snow, and helped to improve the thermal efficiency of windows exposed to direct sunlight in summer. Many historic awnings were operable so they could be retracted at night as well as to allow sunlight to enter the building during the winter. The slope, returns and valance of storefront awnings were also often used for business signs.

Awnings were historically made of steel frames and canvas duck. Today the frames are made of aluminum, covered with a wide variety of materials, the most popular are vinyl as well as canvas duck. Almost all awning fabric is treated with a fire retardant.

Recommended

- Awning frames should fit within the storefront or window opening to which it is attached. The shape of the awning (round, sloped, square, bull nose, and the like) should complement the design of storefront or window to which it is attached.
- Storefront and other ground floor awnings should have a minimum clearance of 8' – 0" above the sidewalk. The valance should be a minimum of 1' – 0" behind the plane of the street curb.
- Awnings are sometimes appropriate for upper floor windows on commercial buildings. If they are appropriate, they should be fitted to conform to the size and shape of the window head and upper surround.
- Awning colors should complement those of the façade to which it is attached. No more than two colors should be used. If a sign is included on the awning, no more than three colors should be used.
- Using canvas duck or matt-finished vinyl as the awning material.



Not Recommended

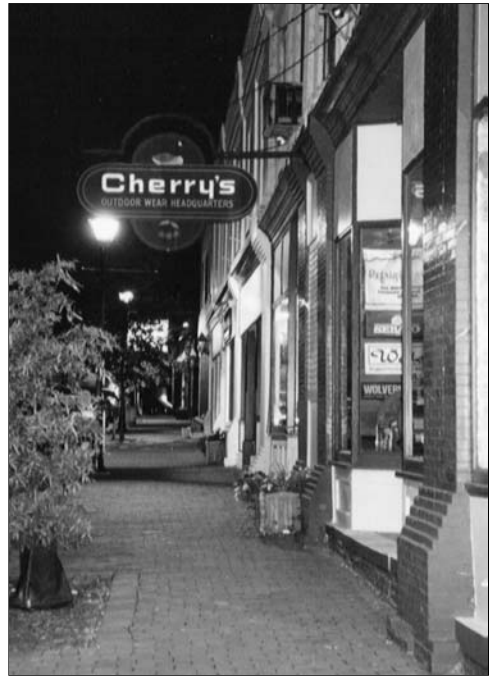
- Awnings and frames that do not fit within the storefront or window opening to which they are attached.



- Awnings that do not complement the design of the storefront or window to which they are attached.
- Using metal, wood, fiberglass, plastic or other inappropriate materials for awnings.
- Installing an awning in such a manner that it destroys architectural details or ornamentation.

BUSINESS SIGNS

Business signs are important elements of commercial buildings in Easton's historic districts. Well-designed business signs contribute to the appearance of a building as well as attract customers and clients. Business signs that are poorly designed, on the other hand, detract from the appearance of a building as well as the image of a business. Common problems with poorly designed business signs include excessive size, illegible graphics and typeface, poor color selection and improper location. The most common types of business signs are signboard signs, wall signs, hanging signs, display window and entry signs, awning signs, directory signs and sandwich board signs.



Signboard Signs

Signboard signs are located on the signboard area of a storefront. They may be painted, or constructed of wood, metal or other appropriate material. If illuminated, signboard signs should be lighted from above.

Recommended

- Signboard signs should be mounted flush on the signboard. They may be centered over the entry to the business or center in the signboard area.
- Signboard signs should contain only the name of the business and its logo or symbol if appropriate.
- No more than 75% of the signboard area should be devoted to the sign. Lettering and logos should be a minimum of 8" and a maximum of 18" high, and fit within the signboard area.

Not Recommended

- Signboard signs that project more than 3" from the face of the signboard.
- Signboard signs that extend outside the signboard area.
- National or regionally distributed signs that are not in keeping with the character of the building.
- Vacuum-formed signs
- Internally lighted signs, or flashing or moving illumination should not be used.

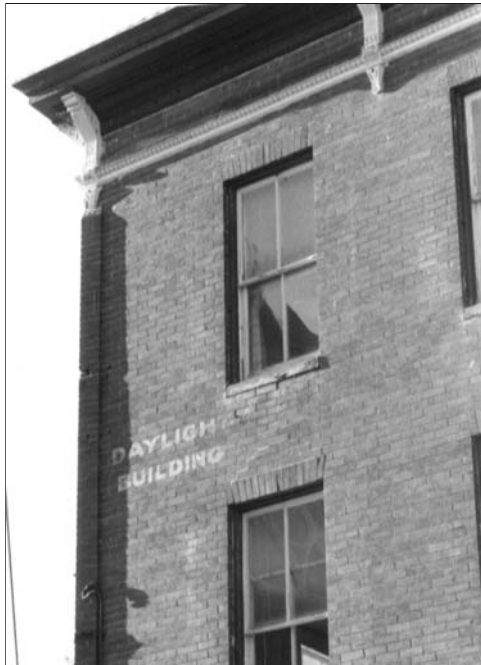


Wall Signs

Walls signs are located on the front, side or rear walls of a building. They may be painted on the wall surface, or made of metal, wood or other appropriate materials and attached to the wall.

Recommended

- Wall signs mounted above a storefront cornice or signboard area should not cover upper floor windows, window surrounds or decorative features of the front façade. On one-story buildings, signs should not cover the cornice nor project above it.
- Wall signs should be scale to the wall to which they are attached.
- Historic painted wall signs (ghost signs) should be preserved, but not repainted.



Not Recommended

- Covering widows, doors, cornices, decorative surfaces or other character defining elements of walls with wall signs.
- Wall signs that are not in scale with the wall to which they are attached.
- Illuminating wall signs.



Hanging Signs

Small hanging signs, located above the entry to ground or upper floor businesses, are an effective means of communicating to pedestrians. They may be constructed of wood, metal or other appropriate material. For legibility, hanging signs should be located at least 25 feet apart.

Recommended

- Hanging signs should be mounted perpendicular to the façade and should have a minimum clearance of 8'-0" above the sidewalk and be recessed a minimum of 1'-0" behind the plane of the curb.
- Hanging signs should have a maximum area of 8 square feet per face.



Not Recommended

- Nationally or regionally distributed signs, or vacuum-formed signs that are not in keeping with the character of the building.
- Internally lighted signs, or those that use flashing or moving illumination
- Illumination of hanging signs should be external and be shielded to protect pedestrians and motorists from glare.

Display Window and Entry Signs

Display windows and glass entry doors are often used as locations for permanent business signs. Display windows are also typically used for temporary signs announcing sales or other special events.

Recommended

- Signs on display windows and entry doors should be located and designed so they do not obscure visibility into the ground floor.
- Permanent signs on display windows should occupy no more than 15% of the total glass area to which they are displayed. Temporary signs on display windows should occupy no more than 10% of the glass area.
- Permanent business signs on glass entry doors should occupy no more than 10% of the total glass area to which they are displayed. Temporary signs should not be displayed in entry doors.
- Permanent display window and entry door signs may be painted, of gold leaf or of computer-directed laser-cut letters. They may also be attached to Plexiglas, glass or other transparent material and hung inside the display window.

Not Recommended

- Nationally or regionally distributed signs that are not in keeping with the character of the building.
- Vacuum-formed signs.
- Internally lighted signs, or flashing or moving illumination.
- Stock adhesive letters applied to windows or on non-transparent material hung inside windows.



Awning Signs

Business names and logos may also be located on the slopes, returns and valances of awnings. To be legible, the sign or logo should be in a color contrasting to the background or be outlined in a contrasting color. Awning signs may be silk-screened or sewn onto the awning material.

Recommended

- Awning signs should occupy no more than 30% of the slope or 65% of the return or valance.
- Lettering and logos on returns and valance should be a minimum of 6" and a maximum of 10" high. Lettering and logos on slopes should be a minimum of 12" and a maximum of 18" high.

Not Recommended

- Backlighting awning signs.



Directory Signs

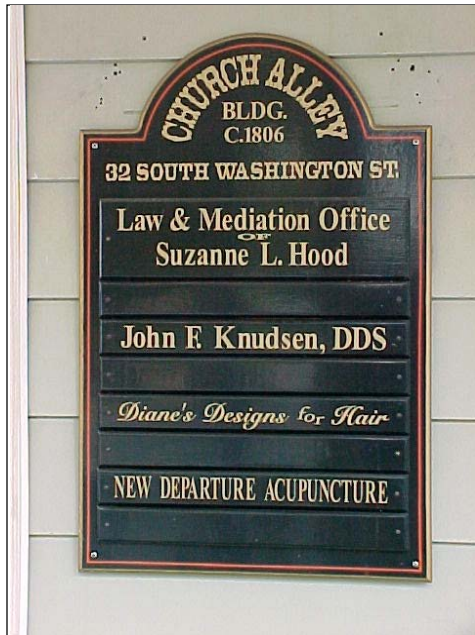
Directory signs give the names and locations of multiple tenants in a building. They are usually located near the front entry and within the lobby.

Recommended

- Directory signs should be attached flush to the building in such a manner so as not to cover or destroy character defining elements.
- Directory signs should be designed to complement the design of the entry and façade to which they are attached.
- Directory signs should be no larger than 10 square feet.

Not Recommended

- Attaching directory signs in such a manner as to destroy or cover character-defining elements of an entry or façade.



Sandwich Board Signs

Freestanding sandwich board signs can be an effective means of communicating to customers and potential customers. They may be made of wood or metal and contain both permanent information such as the name of a business, and changeable information, such as the daily menu of a restaurant.

Recommended

- Sandwich board signs should be designed to be compatible with the design of the storefront and front façade of the building.
- Sandwich board signs should be no more than 10 square feet per face, not including sign legs, nor more than five feet high.
- Sandwich board signs should be designed to withstand wind, be light enough to be removed at night.
- Sandwich board signs should be located so as not to impede pedestrian traffic.
- If the sign contains changeable information, the changeable portion should be securely attached to the sandwich board and be weather proof.

Not Recommended

- Designing sandwich board signs that are larger than 20 square feet per face, more than five feet high or that are incompatible with the design of the storefront and front façade.
- Using thumbtacks, or tape to temporarily attaching changeable information to a sandwich board sign.
- Locating a sandwich board sign so that it impedes pedestrians or is a traffic hazard.
- Internal or external illumination of sandwich board signs.



DETAILS AND ORNAMENTATION

Most of the historic commercial buildings in Easton have character-defining details and ornamentation on their front façades. Historic residential, institutional, religious and governmental buildings often have elaborate details and ornamentation on all four elevations, and sometimes on sloping roofs. Details and ornamentation on Easton's historic buildings are constructed of a wide range of materials, including wood, brick, stone, terra cotta and metal.

Recommended

- Deteriorated details and ornamentation should be repaired and maintained if possible. If replacement is necessary, the deteriorated portions only should be replaced. They should match the original in material size, profile, texture and other defining characteristics as closely as possible. If a substitute material is used, it should be visually, physically and chemically compatible with surrounding original material.
- Missing details and ornamentation should be replaced. Their design should be based on documentary evidence.
- Numerous coats of paint that obscure details and ornamentation should be removed prior to repainting.



Not Recommended

- Removing details or ornamentation.
- Covering details and ornamentation.
- Adding historically incorrect details or ornamentation to a building.



COLOR

Some of the construction materials used for the buildings in Easton have colors that are integral to their manufacture including brick, stone, cast stone, concrete, copper, and bronze. Other materials are painted or finished with other types of applied architectural coatings. They include wood, tin, zinc and stucco. The paint or other architectural coatings applied to the latter materials protect them from the weather as well as contribute to the character of a building.

In selecting a color scheme for a building, it is always best to begin with the palette presented by the internally colored materials, selecting complementary paint and other architectural coating colors. In addition, when selecting the applied colors for a building, the colors of adjacent buildings should be considered. Inappropriately intense or overly vibrant color schemes are not recommended. Residents, property owners, contractors or other building professionals are encouraged to consider the Historic District Commission a resource for assistance with appropriate color or material selections especially during the planning process. Finally, buildings in Easton's historic districts should contain no more than three basic colors, and no more than two additional colors to accent details, ornamentation, awnings, windows, doors and cornices.



Recommended

- Applied colors used on side and rear elevations should be compatible with those used on the front façade. Complementary colors should be used on all elevations.
- If the building is listed in the National Register, a paint analysis to determine historic colors and paint composition is recommended. Strong consideration should be given to repainting using the historic color scheme.
- Paint applied to buildings built prior to 1978 should be tested for lead. If found, appropriate abatement or encapsulation should be undertaken.
- Historically unpainted materials should not be painted.

Not Recommended

- Materials with integral colors should not be covered with paint or other architectural coatings, unless they have historically been covered.
- Using sandblasting or other abrasive methods to strip paint from wood, masonry, tin or zinc.
- Using flame or heating iron to remove paint from wood surfaces.



ILLUMINATION OF BUILDINGS

Illuminating historic commercial buildings can help to draw attention to businesses as well as create a more inviting environment after dark. Historically, lighting was confined to business signs, entries and, sometimes, architectural features such as cornices. Public, religious and institutional buildings were often fully illuminated, confirming their importance to the entire community. Exterior illumination on historic residential buildings was typically confined to porch lights, entry lights, and sometimes lighting at driveway and sidewalk entries.

Recommended

- External illumination of business signs in such a manner so that pedestrians and motorists are shielded from glare.
- If appropriate, illuminating significant features and details such as cornices on commercial buildings.
- If appropriate, illuminating public, institutional and religious buildings in such a manner so that their façades and features are highlighted.
- Illuminating recessed entries of commercial buildings using recessed ceiling fixtures.



Not Recommended

- Locating external illumination on residential buildings at doors, on porch ceilings, and entries to driveways and sidewalks.
- The design, scale and materials of external fixtures should complement the design of the façade that they are illuminating.
- Using only true color rendition luminaries for all external lighting.
- Using unshielded floodlights to illuminate a building façade.
- Using internally lighted signs, or moving or flashing illumination.
- Using color luminaries or luminaries that do not give true color rendition.
- Illuminating the entire façades of residential or commercial buildings.



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NEW CONSTRUCTION

NEW CONSTRUCTION

New construction in Easton's historic districts consists of additions to existing buildings as well as entirely new buildings. The design of new buildings and additions is critical to preserving the character of the districts. They should contribute to that character by respecting the location, design, materials and other character-defining elements of the existing historic buildings, as well as respecting the character of the landscape and other important features of the residential and commercial areas in which they are located. Additions and new buildings should be compatible with the existing environment without exactly duplicating existing buildings.

The key to the design of a new building or addition that enhances the existing environment is its compatibility with neighboring buildings and landscapes. Compatibility may be achieved in many ways. It is based on an understanding of the character-defining elements of the existing buildings, landscape, and other features of the districts. Typically, this understanding involves an analysis of how the design principles discussed below are used in the existing buildings and landscapes, and interpreting them in today's design philosophies, materials and construction techniques. To the maximum extent possible construction plans should preserve the existing historic landscape and natural features of the property.

Compatibility does not mean exact duplication. The addition or new building should be seen as a product of its own time. To reproduce an historic building, or to exactly copy a style of the past, will create a false sense of history. Rather an addition or new building should seek to show the districts' future evolution just as the existing buildings show their past development. In short, a new building or addition should be a good neighbor, changing the fabric of the districts for the better.



DESIGN PRINCIPLES FOR ADDITIONS AND NEW BUILDINGS

Designing a new building or addition that contributes to, rather than detracts from, the character of the historic districts should begin with an analysis of the character-defining features of existing historic buildings and landscapes in its immediate neighborhood. Typically these character-defining features include: setback, orientation, scale, proportion, rhythm, massing, height, materials, color, roof shape, details and orientation. In the residential areas, the location and design of landscape features, such as plants, trees, fences, sidewalks and driveways also significantly contributes to their character.

Setback

A building's setback is the distance it is located inside the property lines. Many commercial buildings have no setbacks on the front or side façades, and only a small setback at the rear façade. On the other hand most residential, institutional and religious buildings in the historic districts are free standing with setbacks on all four sides.

The location of a new building should respect the established setbacks of historic buildings on a street. Typically this means that commercial buildings in the commercial areas should have no setbacks on the front or side property lines. In the case of most of the residential areas, the front faced should align with the buildings on the street, and typically be centered between the side property lines.

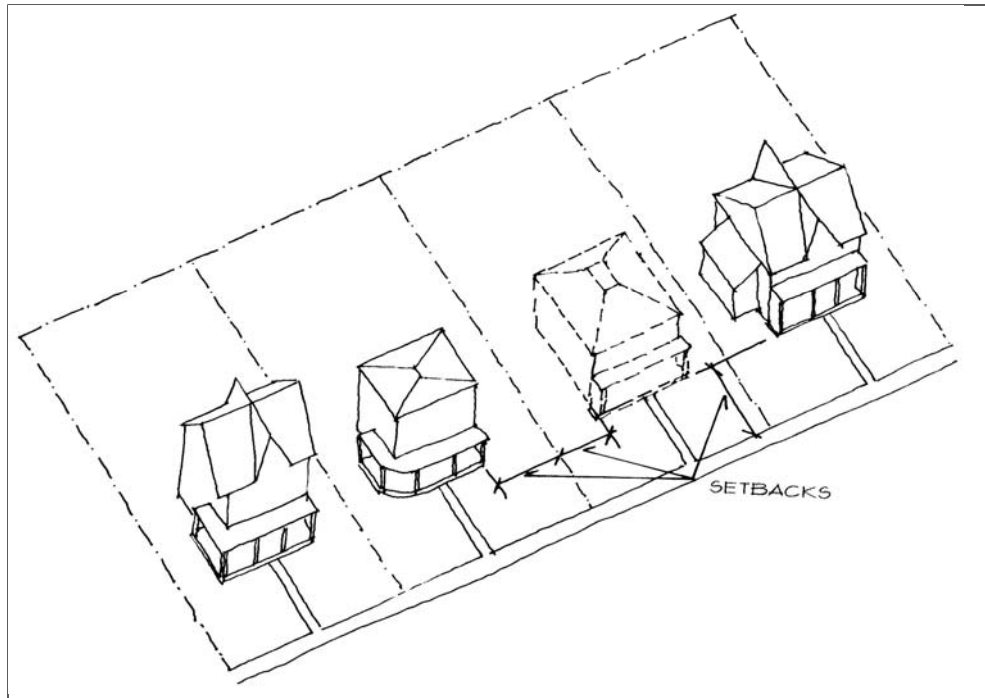
Additions to historic buildings should respect the front property line setback of the existing building, either by aligning with the front façade or being recessed behind it. If possible, additions should be attached to the rear façade

Recommended

- The setbacks of a new building should be compatible with its neighbors.
- Additions to free standing buildings should be setback behind the front façade if possible.
- In most cases, the front façade of a side addition to zero lot line, party wall buildings should align with the front façade of the existing building.

Not Recommended

- Locating the front façade of an addition to a free standing building closer to the street than the front façade of the building to which it is attached.
- Locating the front façade of a new building or side addition in the commercial areas so that it fails to align with the front façades of buildings in the block.



Orientation

Orientation is the direction a building faces the street. Most historic residential and commercial buildings face a street, with their principal entrance in full view. Sometimes a building is oriented to a side yard or placed at an angle to a street. A new building should respect the primary orientation of its neighbors. An addition to an historic building should typically maintain the same orientation as the building to which it is attached.

Recommended

- Orienting a new building so that it is compatible with the neighboring buildings.
- Orienting an addition so that it is compatible with the orientation of the building to which it is attached.

Not Recommended

- Dramatically changing the orientation of a new building or addition.



Scale

Scale is the relative or apparent size of a building in relation to its neighbors. Scale is also the relative or apparent size of building elements, such as windows, doors, cornices, and other features, to each other and to the building. Most buildings are designed to be of human scale; that is, they appear to be of a size appropriate for human occupancy and use. Other buildings are designed to be of monumental scale, giving them prominence and symbolic importance. Typically monumental scale is associated with governmental and religious buildings.

Human or monumental scale can be achieved in many ways. For example, windows, doors, cornices and other elements can be enlarged to impart a sense of monumentality or designed to be human in scale. Façades can be heavily rusticated, contributing to a sense of monumentality, or of plainer treatment, making the building appear human in scale.

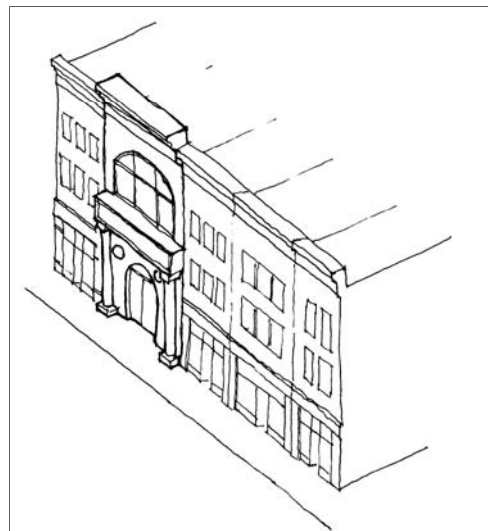
The scale of a new building should generally respect the prevailing scale of its neighbors. In a few cases, a new building's use and symbolic importance may make it appropriate for its scale to differ from that of its neighbors. The scale of an addition to an historic building should respect the scale of the building to which it is attached.

Recommended

- The scale of an addition should be compatible to the scale of the building to which it is attached.
- The scale of a new building should be compatible to the scale of its neighbors.

Not Recommended

- Drastically changing the scale of an addition or new building.



Proportion

Proportion is the relation of dimensions of components of a building to each other and to the elevation of a building. Often proportions are expressed as mathematical ratios, drawn from the architectural theories of ancient Greece and Renaissance Italy. For example, many historic buildings designed in the Classical Revival style use mathematical proportions to locate and size windows, doors, columns, cornices, and other building elements. The façades of a new building should respect the existing proportions of neighboring buildings. The façades of an addition should respect those of the building to which it is attached.

Recommended

- The proportions of a façade of a new building should be compatible with the façades of its neighbors.
- The proportions of a façade of an addition should be compatible to the façade of the building to which it is attached.

Not Recommended

- Dramatically changing the proportion of an addition or new building.



Rhythm

The spacing and repetition of building façade elements, such as storefronts, windows, doors, belt courses, and the like, give an elevation its rhythm. The space between free standing buildings, or lack of space between most commercial and other party wall buildings in Easton, as well as the height of roofs, cornices, towers, and other roof projections establishes the rhythm of a street. New buildings should respect the rhythm of its neighbors as well as the rhythm of the street. An addition to existing buildings should respect the rhythm of the building to which it is attached.

Recommended

- The rhythm of a façade of a new building should be compatible with the façades of its neighbors.
- The rhythm of a façade of an addition should be compatible to the façade of the building to which it is attached.

Not Recommended

- Drastically changing the rhythm of the façade on an addition or new building.



Massing

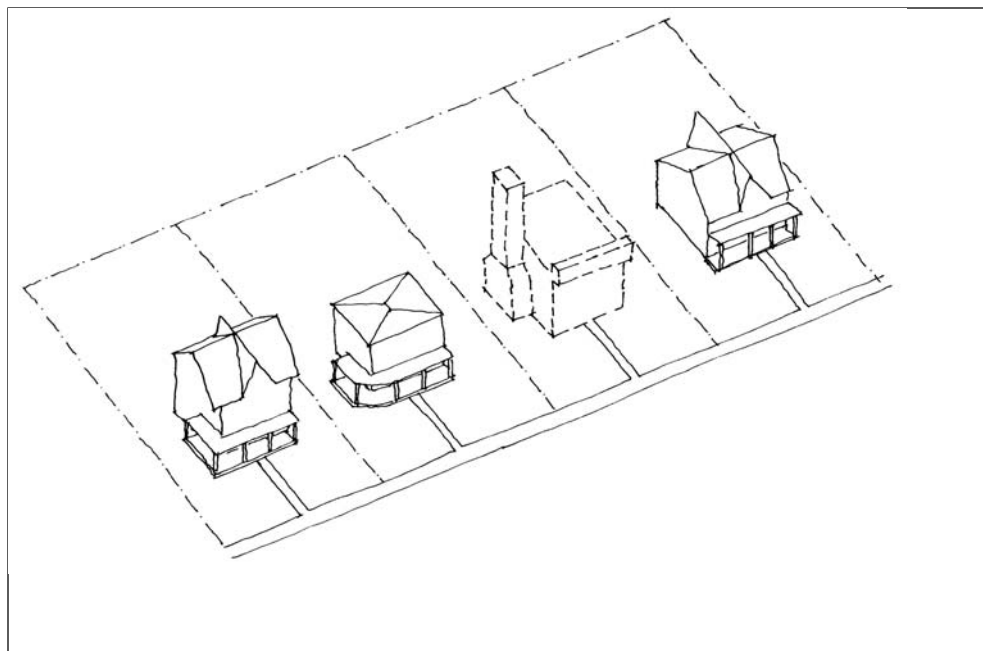
A building's massing is derived from the articulation of its façade through the use of dormers, towers, bays, porches, steps and other projections. These projections contribute significantly to the character of a street. A new building should respect the massing of neighboring historic buildings. An addition should respect the massing of the building to which it is attached.

Recommended

- The massing of a façade of a new building should be compatible with the façades of its neighbors.
- The massing of a façade of an addition should be compatible to the façade of the building to which it is attached.

Not Recommended

- Drastically changing the massing of the façade an addition or new building.



Height

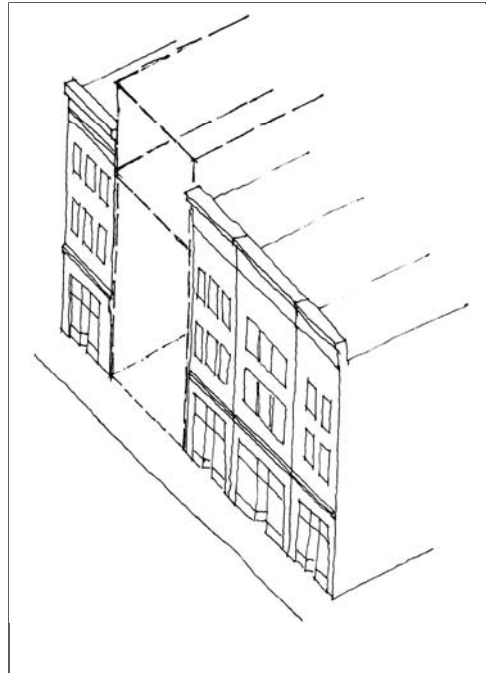
The height of walls, cornices, and roof ridges as well as the heights of bays, chimneys, and towers contributes to the character of existing buildings and districts. While new buildings or additions do not necessarily need to be exactly the same height as its neighbors or the building to which it is attached, they should be designed to respect existing building heights.

Recommended

- The height of the front façade of a new building in the commercial areas should be compatible with the front façades of its neighbors.
- The height of the front façade of an addition in the commercial areas should be compatible to the front façade of the building to which it is attached. Taller additions should be located so they are not visible when viewing the principal façades.
- The height of a new building should be within ten percent of the height of surrounding buildings.
- The height of all façades of new buildings or additions in the residential areas should be compatible with its neighbors or the building to which it is attached.

Not Recommended

- Designing one-story buildings in the downtown commercial area.
- Adding new floors to existing buildings.
- Removing floors from existing buildings.



Materials

The materials used for walls, sloped roofs and visible elements of historic buildings should be respected in the design of a new building or addition. In some districts, where all the buildings on a street use a limited number of exterior materials, the new building should probably use the same or similar material. On streets where buildings have diverse exterior materials, a wider range of material options for a new building is possible. Additions to existing buildings should use the same or similar material to the building to which it is attached.

The size, texture, surface finish, and other defining characteristics of exterior materials are as important as the type of material. For example in a street of red brick façades, a new building constructed of glazed white brick would probably not be compatible.

Recommended

- Exterior materials of a new buildings or addition should be compatible with surrounding buildings or the building to which it is attached.

Not Recommended

- Introducing dramatically different exterior materials for a new building or addition.



Roof Shape

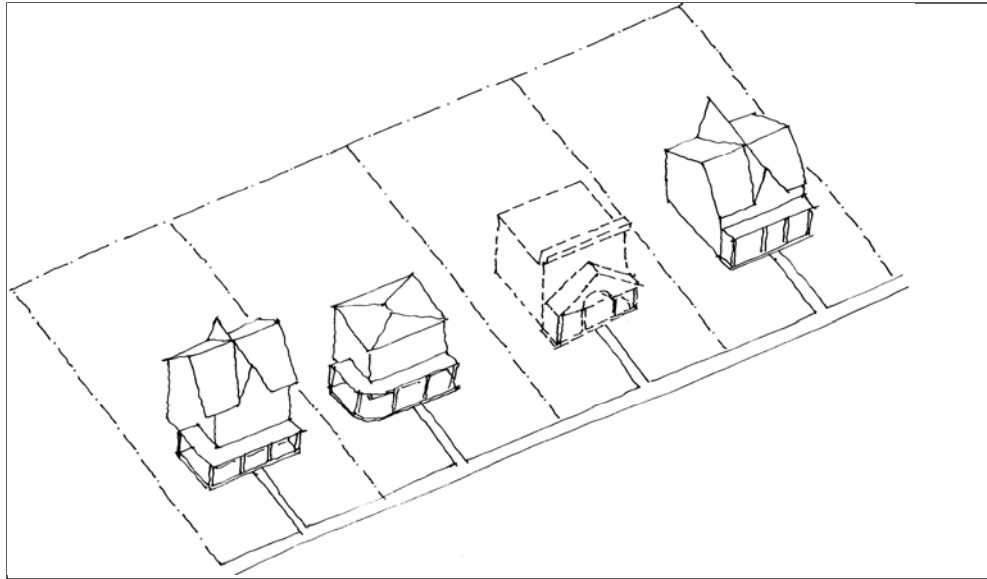
The roof shape of a new building should respect that of its neighbors. For example, in a street of buildings where gable end roofs predominate, introducing a different roof shape, such as a flat roof with an elaborate cornice would probably be not be in keeping with the existing character of the street. The roof shape of an addition should complement the shape of the roof of the building to which it is attached.

Recommended

- The roof shape of a new building should be compatible with those of neighboring buildings.
- The roof shape of an addition should be compatible with the roof shape of the building to which it is attached.

Not Recommended

- Introducing dramatically different roof shapes for a new building or addition



Details and Ornamentation

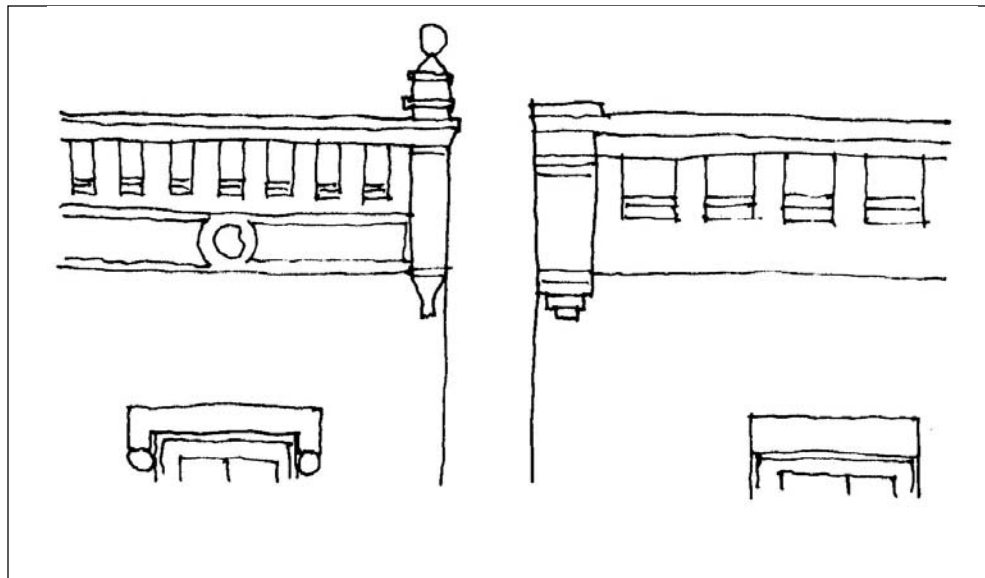
Many historic buildings in Easton contain elaborate details and ornamentation. A new building should consider the amount, location and elaborateness of details and ornamentation on neighboring buildings in its design. Existing details and ornamentation may be used as the basis for those on a new building, but they usually should not be copied exactly. Details and ornamentation on additions should complement, but not copy, that of the building to which it is attached.

Recommended

- The details and ornamentation of a new building should be compatible with those of neighboring buildings.
- The details and ornamentation of an addition should be compatible with those of the building to which it is attached.

Not Recommended

- Introducing dramatically different details and ornamentation on a new building or addition.
- Exactly copying details and ornamentation from existing buildings for a new building or addition.



Color

Closely related to the materials selected for a new building is its color. Sometimes, the color is derived from the material itself, such as in the case of unpainted brick, stone, terra cotta, slate, asphalt shingle, copper, lead and other materials. In other cases, color is applied to materials by painting or staining. This is typically the case for wood, stucco, some metals, and sometimes concrete. The colors of a new building should be compatible with those of surrounding buildings. The colors of an addition should complement those of the building to which it is attached. Inappropriately intense or overly vibrant color schemes are not recommended. Typically no more than three colors should be used on a new building. Residents, property owners or contractors are encouraged to consider the Historic District Commission a resource for assistance on issues of appropriate color and material selections during the planning phase of any project.

Recommended

- Using compatible exterior colors for a new building or addition.

Not Recommended

- Using incompatible exterior colors for a new building or addition.
- Using more than three exterior colors for a new building or addition

Landscape Features

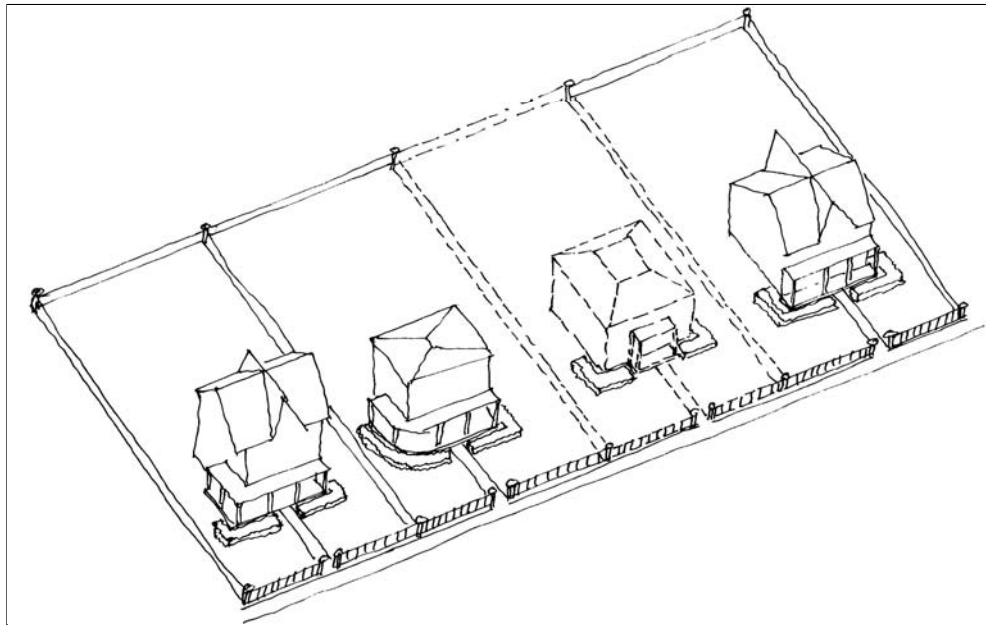
Yards, plants, trees, fences, garden walls, sidewalks, driveways and other landscape features are important character-defining elements of many of Easton's residential areas. A new building or addition should respect the existing character-defining landscape features of the property on which it is located. The landscape design of a new building should be compatible with the landscape designs of neighboring properties.

Recommended

- Designing compatible landscaping for a new building's property.

Not Recommended

- Unnecessarily removing character-defining landscape to construct a new building or addition.
- Designing an incompatible landscape for a new building or addition.





APPENDICES

HOW TO DOCUMENT YOUR HISTORIC BUILDING

The process of researching and documenting a historic property often requires a mix of skills including architectural detective and sleuth following the paper trail combined with a bit of luck. However, the process of researching your historic property can yield benefits far beyond the investment of time. Often, in the process of simply establishing a chronology of original builder, subsequent owners, and periods of significant changes to the structure, details of the community and its residents will come to life. Moreover, as researcher/owner this information will prove invaluable as the process of restoration and renovation takes place. For example, if estate and probate records are uncovered, they may include detailed inventories of furnishings and household items usually listed by rooms and current appraisal values. In conjunction with other resources, these details can establish an historical frame of reference thereby assisting the contemporary owner in making appropriate choices for finishes, architectural details, furnishings and more.

The most obvious place to begin is by closely examining the historic building or site. Often a property owner will have at least a range of dates and may have considered some stylistic clues as to the approximate age of the property. Consulting a field guide, particularly an illustrated “visual dictionary” can be immensely helpful to any property owner in sorting out and understanding the architectural elements and style of their building. Within the References Appendix is a list of a few helpful research sources. At times the physical clues may not present a consistent architectural style or “personality”. This may be an indication that the present day building is the result of more than one construction period. Historically, it was very common for an owner (or succession of owners) add to or adapt a building to their needs rather than demolish a sound structure or relocate and build anew. It is the process of corroborating the chain of physical evidence with the chain of archival evidence that will provide a fuller picture of the prior lives of any historic building or site.

The best place to begin consolidating this evidence is by researching the fundamental written record concerning the property. The archival records available can vary widely. Generally speaking, the written record can be considered either primary or secondary. As the name suggests, primary resources contain the record of the direct activities of a property owner, builder-architect or other persons significant to the building. These can include all manner of legal records, minutes from meetings, business ledgers, personal diaries to name just a few. Secondary resources are documents written by a third party recording pertinent activities or events and may be contemporary to the events or written as a historical reporting of prior events. Secondary sources may include newspapers, journals kept by third parties, written local histories and oral histories for example. Historic photographs and drawings or other types of graphic images should never overlooked. Careful study of the background of a historic

photograph can reveal volumes of information. When researching a property it is essential to be open to exploring a variety of options and taking advantage of lucky finds. In many ways it is as much art as science to successfully uncover information that often was not considered important. The key point to remember is that primary evidence, especially in the form of legal records, is far less likely to be subject to editorial interpretation and should form the core of accurate historical research.

The first primary source record to check is the chain of title for the property. Talbot County holds this information in the Land Records Office. It is a good practice to create a table to record this data. The items to be recorded should include: deed reference numbers, significant boundary features, parcel size, type of document, names of primary parties, date of sale, sales price, home county or address of principal parties, and other pertinent information, such as land grant or patent references, estate, tax or other proceedings that were part of the real estate record. It is vitally important to record the referenced prior liber and folio information in each and every deed since that will be the next record to be researched. Typically the owner index will list property by owner's name, sometimes address or other parcel identifying number and a liber and folio (book and page) number. The liber or book containing the actual documents is usually stacked separately from the property indexes. The folio or page number usually indicates the starting point of the given deed or document within the volume. Begin with the most recent owner and work backwards. Usually, a deed search for historical purposes stops with the deed prior to the construction of the property. However, it may be of interest to an individual owner to search back to the original land grant or patent. Researchers may want to contact Historic Easton and the Talbot County Historical Society to determine if this chain of title research may have already been prepared for their property as a result of another survey project.

The most telling evidence as to a building's date of construction in a deed will be the purchase price and/or the date of sale. A series of sales over a relatively short span of time, particularly in conjunction with a marked increase in sales price, would provide very strong evidence as to date or range of dates for construction. What cannot be relied upon is the 'boilerplate' deed language mentioning "buildings and other improvements or appurtenances". Occasionally, a more specific building description can be found in early deeds and this may be more reliable. If the specific description does not match the current structure, it might indicate either an earlier building on the site or a first phase of construction of the current building. To establish a broader picture of the owners and/or builder of the property, it may also be useful to explore the owner index to see if an individual held multiple properties, held mortgages or engaged in other real estate business.

While a summary of deed references is usually part of the property purchase package each deed should be looked at as well. Property descriptions should be checked to confirm if a lot was subdivided or in some other way altered. This may provide clues as to dates of additions or possible changes to the property or neighborhood. It is also worthwhile to note names of buyers and sellers and dates for subdivided properties in addition to liber and folio, as these may be research clues for other archival resources.

Other primary source written records that might prove helpful in fleshing out the life and times of a building and its owners include will and probate records, Equity Court records if the estate was challenged, property tax and assessment records, and U.S. Census records. If a subject property had been held by a government, institution or other type of organization (such as a church, service or fraternal order or school) there may be minutes of meetings or other documents available from these groups to help fill in the record of the site. Tax assessment records are held by the Archives in Annapolis (see Resource Appendix for contact information). The County or its agencies, such as the Board of Education in the case of a former school building, will generally hold other records. Typically the Clerk of Court's office and the Orphan's Court are key locations for land and estate records. If the age of the property dictates, researchers may also consult the Provincial Court Deeds, Rent Rolls from the Lords Baltimore and later colonial-era Debt Books. Other primary resources for most property owners to investigate may include marriage license records, vital records (birth and death certificates), military records and court proceedings records particularly Chancery Court if the subject property was ever involved in litigation. If a property had been the location of a craftsman's shop, a manufacturing site or farming uses, data may be found in the Census of Manufacturing and Agriculture that was first taken in 1810. Town business directories can be another useful tool if appropriate to the property or the property owner.

Easton's historic property owners are particularly fortunate to have not only County and State record repositories so easily accessed, but there is a tremendous network of additional research resources just around the corner. Certainly the local public library is an excellent source for various materials, including the U.S. Census data. Typically these records are stored on microfilm and specific records may need to be requested or ordered through the Reference Desk. The first census count was made in 1790 and was repeated every decade from that point on. Places of residence, number and description of household members will be the central data, but differing questions combined with differing levels of skill and accuracy by individual census takers may yield more than the basic information. Even the barest of census records will be useful. For example, if in 1810 there is a sizable household residing in what had been understood to be small dwelling house than this may provide a clue that some other structure or an earlier portion of the house may have existed.

Another fundamental tool are the State Tax Assessment records which are held by the Maryland State Archives in Annapolis. These records, just as their modern counterparts, show appraised values for land and improvements as well as information about these improvements. These records date to 1783 and can provide benchmark to help determine the evolution of a building. The earliest records include highly detailed information on buildings valued at more than \$100 as well as data on the owner, size of parcel, accounting of slaves, land tract or patent names and an accounting of livestock.

Other key resources to aid researchers are local maps. Some of these documents were created and held by local governments or individuals and may be archived by the Town or County or by the Historical Society of Talbot County. Into the 19th and 20th centuries insurance companies began mapping the more urban areas to assess the risk of fire damage to buildings as well as the available resources of a city or town to deal with such an emergency. The best known of these maps are by the Sanborn Company. Sanborn maps were updated periodically, often on approximately a 10-year cycle. They captured a wealth of specific information including building material, roof types, driveway access to a parcel, existing auxiliary buildings and existing utility service information. By studying a given parcel or area over a period of several maps, the process of change, including additions, demolitions, remodeling and even re-roofing can be determined.

In addition to the previously mentioned resources, researchers should also consult the Historical Society of Talbot County for the existence of special materials pertinent to their property, such as vertical file collections, manuscripts, journals and photograph collections. From the abundant holdings of the Society, there may be a wealth of invaluable information to assist the researcher. Do not overlook resources on genealogical information. Generally, any these resources would be explored after the initial survey of legal records so that a list of names, dates and even events, such as a tax sale or estate auction, can be explored through the archive resources available. Do not overlook the numerous local historical publications and architectural histories available. Even if the subject property or property owners are not directly mentioned, these works help set a context against which the specific property can be understood.

Another entity to explore for aid and information in researching local historic properties is Historic Easton. Their mission has always been to promote the preservation of Easton. They have initiated several survey and documentation projects, including the initial work on the nomination to the National Register of Historic Places. Other efforts include publications such as their Easton Walking Tour, which was updated and significantly expanded in Spring 2000.

With all of these resources available, in addition to well informed staff at all of these facilities, a property owner willing to invest some time will be well rewarded for his or her efforts.

EASTON HISTORIC DISTRICT COMMISSION DESIGN REVIEW

Any owner, tenant, contractor and other interested party who wishes to make alterations or additions to buildings, sites, landscape or other structures such as fences or walls must submit a completed building permit application packet along with the required permit fees to the Town of Easton. Application or notice to the code official is not required for ordinary repairs to structures. Such repairs shall not include the cutting away of any wall, partition or portion thereof, the removal or cutting of any structural beam or loadbearing support, or the removal or change of any required means of egress, or rearrangement of parts of a structure affecting the egress requirements; nor shall ordinary repairs include addition to, alteration of, replacement or relocation of any standpipe, water supply, sewer drainage, drain leader, gas, soil, waste, vent or similar piping, electric wiring or mechanical or other work affecting public health or general safety.

For projects located in one of Easton's designated local historic districts, there is one additional level of review that the Town carries out in advance of the normal building permit review process. The basic application packet is the same with the addition of a simple one-page form and a one-time fee, currently \$25, for the Historic District "Certificate of Appropriateness". After review and approval by the Easton Historic District Commission (HDC), the balance of the building permit application process moves forward. The HDC certificate process does not replace the Town's other review processes for compliance with zoning codes, health and safety codes or any other normal review regulations, but serves to open the door for that process.

The Commission encourages property owners and other applicants to informally discuss plans with them or Town staff in advance of submitting an application. The Commission's goal of this informal discussion would be to clarify what criteria and issues may be involved with a proposed project *before* large amounts of time and money are spent on plans that may need to be revised.

The Commission must review and respond within 45 days from the submission of the completed application packet. Generally speaking the Commission will either approve or decline an application for a Certificate of Appropriateness. If the applicant and the Commission agree, action on an application may be postponed to answer questions or to revise proposal elements to meet review standards.

In cases where a project submitted for a Certificate is found to negatively affect a historic resource that has been deemed of unusual importance to the Town of Easton, the State of Maryland or the nation, there is a longer period for the HDC and the property owner to develop a strategy to preserve the building or site.

If the Easton Historic District Commission fails to respond with one of the above courses of action during the initial 45-day period, the application for the Certificate will be considered automatically approved.

To complete an application for Easton Historic District Commission Certificate of Appropriateness an applicant should submit:

I. A completed Building Permit Application and application fee. Applications are available at the Town Hall on South Harrison Street

II. The Easton Historic District Commission Application form

A. Included with the form should be a full description of the proposed project with plans illustrating both current and post-project appearance. Clear, detailed photographs may be submitted as additional documentation.

B. Detailed descriptions and samples (if available) of materials to be used in the project.

C. Detailed description of proposed signs including size, format, materials, illumination, location and method of display or installation.

D. Location information for the project, including street address.

E. Detailed site plan clearly show all existing features on the parcel including buildings, sidewalks, fences, parking areas, driveways, fences or walls and any other permanent landscaping.

F. A clear vicinity map showing all adjacent properties, with all site features and uses of those properties indicated.

PRESERVATION RESOURCES AND CONTACTS

ADDRESS, E-MAIL ADDRESSES, TELEPHONE AND FAX NUMBERS

Easton Historic District Commission:
Public Meetings on the 2nd and 4th Monday
of each month at 7:30 p.m.
Contact via the Department of Planning & Zoning

Location Address:
Town of Easton, Department of Planning & Zoning
14 South Harrison Street, Second Floor
Easton, Maryland 21601
Telephone: 410-822-1943
Facsimile: 410-822-3542

Mailing Address:
Town of Easton, Department of Planning & Zoning
P.O. Box 520
Easton, Maryland 21601

Historic Easton
218 Bay Street
Easton, Maryland 21601
Telephone/Facsimile: 410-822-6584

Historical Society of Talbot County
25 South Washington Street
P.O. Box 964
Easton, Maryland 21601
Telephone: 410-822-0773

Maryland Historical Trust
100 Community Place
Crownsville, Maryland 21032-2023
Telephone: 410-514-7600
<http://www.marylandhistoricaltrust.net>

Maryland State Archives
Rowe Boulevard
Annapolis, Maryland 21401
Telephone: 1-800-235-4045

National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, D.C. 20036
Telephone: 800-944-6847; 202-588-6200
<http://www.nationaltrust.org>

Preservation Maryland
24 West Saratoga Street
Baltimore, Maryland 21201
Telephone: 410-685-2886
<http://www.preservemd.org/>

Talbot County Historical Trust
c/o Talbot County Historic District Commission
Talbot County Courthouse
Easton, Maryland 21601
Telephone: 410-820-0549

Upper Eastern Shore Heritage Area Initiative (includes Talbot County)
c/o Kent County Office of Tourism
103 North Cross Street
Chestertown, Maryland 21620
Telephone: 410-810-2830
Facsimile: 410-778-2746

FEDERAL ASSISTANCE PROGRAMS

There are three primary federal assistance programs for historic buildings: the 20% investment tax credit program, charitable contributions for historic preservation purposes and investment tax credit for low-income housing.

Investment Tax Credit Program for Historic Buildings

The U.S. Department of the Interior and the Department of the Treasury jointly administer the federal historic preservation investment tax credit program. The National Park Service (NPS) acts on behalf of the Secretary of the Interior, in partnership with the State Historic Preservation Office (SHPO) in each State. The Internal Revenue Service (IRS) acts on behalf of the Secretary of the Treasury.

The 20% rehabilitation tax credit applies to any project that the Secretary of the Interior designates a certified rehabilitation of a certified historic structure. A certified historic structure is a building that is listed individually in the National Register of Historic Places, or a building that is located in a registered historic district and certified by the National Park Service as contributing to the historic significance of that district. The 20% credit is available for properties rehabilitated for commercial, industrial, agricultural or rental residential purposes, but it is not available for properties used exclusively as the owner's private residence.

A certified rehabilitation is a rehabilitation that is approved by the NPS as being consistent with the historic character of the property and, where applicable, the district in which it is located. *The Secretary of the Interior's Guidelines for Rehabilitation*, which are the basis for the *Easton Historic Districts Design Guidelines*, are the criteria used to determine if proposed changes are consistent with the historic character of a property.

The use of the federal 20% Investment Tax Credit an individual investor or corporation will be affected by income, corporate structure and other factors. Similarly, the building's use after rehabilitation, status as contributing or not contributing to a National Register District and Easton's Historic Districts, adjusted basis, substantial rehabilitation test, rehabilitation budget susceptible to the tax credits, income producing status, depreciation basis, and other criteria will affect the ability to use the federal 20% Investment Tax Credits and their value. Finally, the proposed changes to the building must meet the Secretary of the Interior's Standards for Rehabilitation in order to qualify for the Investment Tax Credit.

The following simplified Pro Forma analysis illustrate the value of the federal 20% Investment Tax Credits for a qualified rehabilitation of a National Register income producing building that meets all the criteria outlined above. It is assumed that an individual has recently purchased the building.

Project Information

	\$	Discussion
Acquisition Cost	200,000	Total purchase price of land and building
Cost of Land	80,000	Amount of the purchase price that can be assigned to cost of the land, usually by a qualified appraiser
Cost of Building	120,000	Obtained by subtracting Cost of Land for Acquisition Cost. Since depreciation has not yet begun, this is the Adjusted Basis of the building
Qualified Rehabilitation Expenditures	200,000	Includes construction budget for building, and architect, consultants and developer's fee; does not include site improvements. Since the Qualified Rehabilitation Expenditures are greater than the Adjusted Basis of the building, the project meets the Substantial Rehabilitation Test
Amount of Investment Tax Credit	40,000	Qualified Rehabilitation Expenditures multiplied by 20%
Annual Investment Tax Credit Allowed	9,000	Based on income level of investor, marginal tax rate of investor, and passive loss rules
Annual Depreciation	7,180	Annual Depreciation is calculated as follows: Cost of Building \$120,000 Plus Rehab. Expend. 200,000 Minus ITC 40,000 Equals Depreciable Basis 280,000 Divide by 39 years (current law) 39
Annual Debt Service	18,524	Principle and Interest based on \$200,000 loan at 8% for 25 years

Five Year Operating and Cash Flow Statement

<i>YEAR</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>Discussion</i>
Net Operating Income	30,000	30,000	30,000	30,000	30,000	Income after expenses but before Debt Service. Assumed to be fixed for five years
Depreciation	7,180	7,180	7,180	7,180	7,180	From Project Information, line 7
Interest	15,906	15,686	15,452	15,198	14,916	Based on Annual Debt Service, Project Information, line 8
Taxable Income	6,914	6,927	7,368	7,622	7,904	Net Operating Income minus Depreciation and Interest
Tax Rate of Investor	36%	36%	36%	36%	36%	Investor's Marginal Tax Rate
Taxes	2,489	2,494	2,652	2,743	2,845	Taxable Income multiplied by Tax Rate of Investor
Investment Tax Credit	9,000	9,000	9,000	9,000	4,000	From Project Information, line 6. Total for five years equals \$40,000
Annual Debt Service	18,524	18,524	18,524	18,524	18,524	From Project Information, line 8
Before Tax Cash Flow	11,476	11,476	11,476	11,476	11,476	Net Operating Income minus Annual Debt Service
After Tax Cash Flow	8,987	8,982	8,824	8,733	8,631	Before Tax Cash Flow minus Taxes
Usable Investment Credit	9,000	9,000	9,000	9,000	4,000	From Investment Tax Credit above
After Investment Tax Credit Cash Flow	17,987	17,982	17,824	17,733	12,631	After Tax Cash Flow plus Investment Tax Credit

Note: This Pro Forma is provided for illustrative purposes only. No tax advice is intended or implied. The City of Easton and Easton Historic District Commission strongly recommend readers consult their tax advisor when considering Investment Tax Credit projects.

Charitable Contributions for Historic Preservation Purposes

Internal Revenue Code Section 170(h) and Department of the Treasury Regulation Section 1.170A-14 provide for income and estate tax deductions for charitable contributions of partial interests in historic property (principally easements). The Tax Reform Act of 1986 retained these provisions. Generally, the IRS considers that a donation of a qualified real property interest to preserve a historically important land area or a certified historic structure meets the test of a charitable contribution for conservation purposes. For purposes of the charitable contribution provisions only, a certified historic structure need not be depreciable to qualify, may be a structure other than a building and may also be a portion of a building such as a façade, if that is all that remains, and may include the land area on which it is located.

Investment Tax Credit for Low Income Housing

The Tax Reform Act of 1986 (IRC Section 42) also established an investment tax credit for acquisition, construction, or rehabilitation of low-income housing. The credit is approximately 9% per year for 10 years for each unit acquired, constructed, or rehabilitated without other federal subsidies and approximately 4% for 10 years for units involving the 20% rehabilitation tax credit, federal subsidies or tax-exempt bonds. Units must meet tests for cost per unit and number of units occupied by individuals with incomes below area median income. The law sets a 15-year compliance period. Credits are allocated by State Housing Credit Agencies.

For more information on tax incentives for historic preservation, contact the NPS, the IRS or Maryland Historical Trust.

State Assistance Programs

The Heritage Preservation Tax Credit Program, administered by the Maryland Historical Trust, provides Maryland income tax credits equal to 25% of the qualified capital costs expended in the rehabilitation of a certified “heritage” (historic) structure. The program was enhanced in October 1999 (retroactive to January 1, 1999), by the mortgage credit certificate. Under this option, a property owner may elect to transfer the 25% tax credit to his or her mortgage lending institution in exchange for a reduction in the principal amount or interest rate of the loan.

For the state program, a certified heritage (historic) structure is one that is listed in the National Register of Historic Places, one so designated by local law, one that is located in a National register district or local district and certified as contributing to that district’s character, or one that is located in a certified heritage area and contributes to that area’s significance.

Unlike the federal investment tax credits, the state credits are available for owner-occupied residential property as well as income producing properties. The rehabilitation must conform to *The Secretary of the Interior’s Standards for Rehabilitation* (the basis for these guidelines), and be certified as doing so, to obtain the credits.

For more information on the state tax credits, contact the Maryland Historical Trust (410-514-7600 or www.marylandhistoricaltrust.net).

LOCAL ASSISTANCE PROGRAMS

Currently the Town of Easton has no separate local assistance programs.

Talbot County

STATE ASSISTANCE PROGRAMS

The Heritage Preservation Tax Credit Program, administered by the Maryland Historical Trust, provides Maryland income tax credits equal to 25% of the qualified capital costs expended in the rehabilitation of a certified “heritage” (historic) structure. The program was enhanced in October 1999 (retroactive to January 1, 1999), by the mortgage credit certificate. Under this option, a property owner may elect to transfer the 25% tax credit to his or her mortgage lending institution in exchange for a reduction in the principal amount or interest rate of the loan.

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Unlike the federal investment tax credits, the state credits are available for owner-occupied residential property as well as income producing properties. The rehabilitation must conform to *The Secretary of the Interior’s Standards for Rehabilitation* (the basis for these guidelines), and be certified as doing so, to obtain the credits.

For more information on the state tax credits, contact the Maryland Historical Trust (410-514-7600 or www.marylandhistoricaltrust.net).

LOCAL ASSISTANCE PROGRAMS

Currently neither the Town of Easton nor Talbot County has a separate local preservation assistance program.

USEFUL REFERENCES

The following are references to assist property owners and tenants to research, understand, and maintain their historic buildings and landscapes as well as make appropriate changes.

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Escherich, Susan, Stephen Farneth and Bruce Judd. *Affordable Housing Through Historic Preservation: Tax Credits and the Secretary of the Interior's Standards for Historic Rehabilitation*. Washington, DC: Government Printing Office, 1995.

Foulks, William C. (ed.). *Historic Building Façades: The Manual for Maintenance and Rehabilitation*. Washington, DC: Preservation Press, 1997.

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National Park Service. *Preservation Briefs*.

Note: the following briefs should be particularly helpful. They are available on-line at www2.cr.nps.gov/tps/care.

1. *The Cleaning and Waterproof Coating of Masonry Buildings.*
2. *Repointing Mortar Joints in Historic Masonry buildings.*
3. *Conserving Energy in Historic Buildings.*
4. *Roofing for Historic Buildings.*
6. *Dangers of Abrasive Cleaning to Historic Buildings*
8. *Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings.*
9. *The Repair of Historic Wood Windows.*
10. *Exterior Paint Problems on Historic Woodwork.*
11. *Rehabilitating Historic Storefronts.*
14. *Exterior Additions to Historic Buildings: Preservation Concerns.*
16. *The Use of Substitute Materials on Historic Building Exteriors.*
17. *Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*
18. *Rehabilitating Interiors in Historic Buildings: Identifying Character-Defining Elements.*
19. *The Repair and Replacement of Historic Wooden Shingle Roofs.*
21. *Repairing Historic Flat Plaster – Walls and Ceilings.*
22. *The Preservation and Repair of Historic Stucco.*
23. *Preserving Historic Ornamental Plaster.*
25. *The Preservation of Historic Signs.*
28. *Painting Historic Interiors.*

29. *The Repair, Replacement and Maintenance of Slate Roofs.*
32. *Making Historic Properties Accessible.*
35. *Understanding Old Buildings: The Process of Architectural Investigation.*
37. *Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing.*
39. *Holding the Line: Controlling Unwanted Moisture in Historic Buildings.*
40. *Preserving Historic Ceramic Floors.*

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GLOSSARY

Character-defining element	Any part of a building that if removed or inappropriately altered would compromise its architectural character.
Contributing	Any building or structure, any element of a building or structure, any object, site or landscape whose presence helps to define the historic character of its setting and thereby increases the integrity of the historic district.
Corbel	A projecting block, usually of stone or brick, used to support a horizontal member.
Documentary evidence	Written or graphic information about the history or appearance of a building or landscape.
Fanlight	A window, often semicircular, over a door with radiating glazing bars suggesting a fan.
Luminaire	Light bulb, or other light source.
Non-Contributing	Any building or structure, any element of a building or structure, any object, site or landscape whose presence does not help to define the historic character of its setting and thereby reduces the integrity of the historic district.
Primary public right-of-way	Principal streets, sidewalks and public parking lots.
Repointing	To replace missing and loose mortar in brick and stone walls. Also known as tuckpointing.
Secondary public right-of-way	Secondary streets, alleys, and easements.
Sidelight	A vertical window located on the side of a door.
Spalling	The breaking off of the exterior layer of stone or brick, often caused by water freezing just under the surface.

Terne plate	Iron plate dipped in an alloy of lead and tin. A popular metal roofing material in the 19th and early 20th centuries.
Transom	A horizontal bar above a window.
Transom window	A horizontal window located above display windows and entries in commercial storefronts.
Vacuum-formed internally. sign	Plastic sign formed in a vacuum mold, usually lighted
Vernacular	Referring to construction techniques, materials, craftsmanship or overall design or style of local origin.
Window light	A pane of glass.